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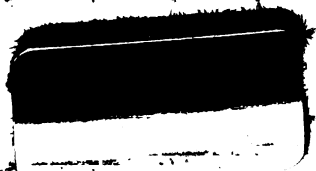
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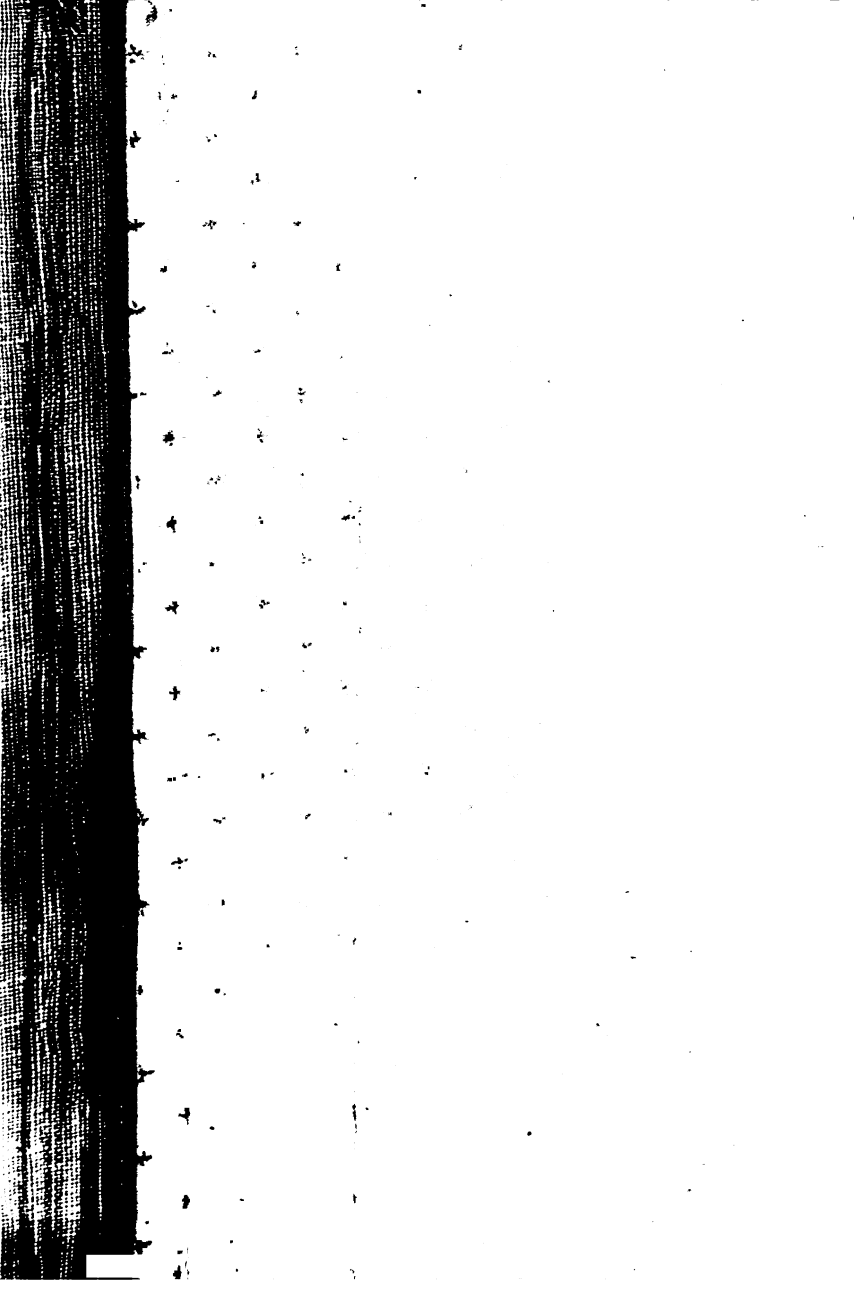
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# The Healthful Art of Dancing

By

LUTHER H. GULICK, M. D.

Author of

"The Efficient Life," and "Mind and Work"

*Illustrated from photographs*



GARDEN CITY      NEW YORK  
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1911

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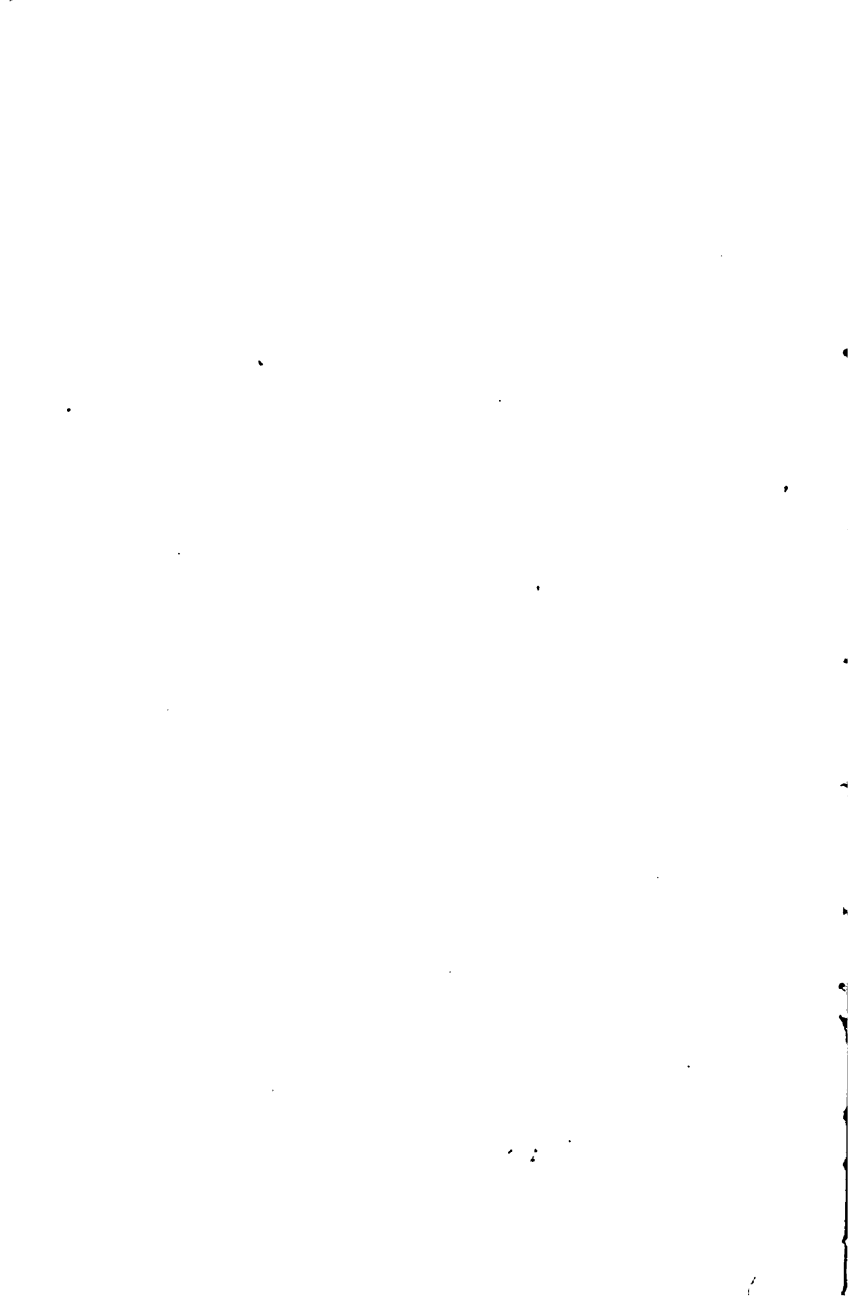
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## PREFACE

IN "The Efficient Life" and "Mind and Work" I discuss the truth and importance of the optimistic point of view, and among other things urge more attention to judicious exercise and the wholesome expression of happy feelings. In this little book I aim to give a constructive treatment of one of the resources for the expression of the joy of life, a resource that is related to health, vigour, and beauty — dancing.

LUTHER H. GULICK.





# CONTENTS

CHAPTER	PAGE
I. The Point of View . . . . .	3
DIVISION I — CONDUCT	
II. Dancing as a Part of Education . .	13
III. The Practical Conduct of Folk Dancing as a Recreative Measure in a Great City . . . . .	31
IV. The Results of Experience . . . .	55
DIVISION II — PHYSIOLOGY AND PSYCHOLOGY	
V. The Physiology of Dancing . . . .	99
VI. Exercise Must Be Interesting . . .	116
VII. The Place and Limitations of Folk Dancing as an Agency in Physical Training . . . . .	130
VIII. Athletics for Girls — Biological Con- siderations . . . . .	147

viii     *The Healthful Art of Dancing*

CHAPTER	PAGE
IX. Neuro-muscular Coördinations Having Educational Value . . . . .	163
X. The Return of the Dance . . . . .	187

DIVISION III — PHILOSOPHY

XI. Folk Dancing as an Art . . . . .	203
XII. Elements of the Dance . . . . .	215
XIII. Rhythm . . . . .	227

APPENDIX

REPORT OF THE COMMITTEE ON FOLK DANCING,  
PLAYGROUND ASSOCIATION OF AMERICA

## ILLUSTRATIONS

“The Highland Fling” as an Exercise for Efficiency . . . . .	<i>Frontispiece</i>
	FACING PAGE
Russian Peasant Dance . . . . .	6
Greek Zaphlorn Dance . . . . .	7
Reap the Flax . . . . .	14
The Roofs of the New York Public Schools as Being Used for Dancing . . . . .	15
Hungarian Solo or Czardas . . . . .	16
Group of Girls Dancing on a Cement Platform Opening into the Girls’ Outdoor Gymnasium, at Chicago . . . . .	17
Bean Setting . . . . .	18
London Bridge . . . . .	19
This is the Way We Wash Our Hands . . . . .	20
When I Was a Teacher . . . . .	21
Ostrich Dance . . . . .	24
Keys of Canterbury . . . . .	25
Keys of Canterbury . . . . .	28
Three Dukes A-riding . . . . .	28
Bacca Pipe . . . . .	29
Swedish Singing Game . . . . .	32
Swedish “Klapdans” . . . . .	33

	FACING PAGE
All In . . . . .	34
Enjoyed by Old as Well as Young in Sweden .	35
Miss Elizabeth Burchenal . . . . .	52
The Irish Jig . . . . .	53
Girls of the Manhattan Trade School . . .	64
Greek Play Given at Manhattan Trade School for Girls . . . . .	65
The May-pole Dance at Central Park, New York City . . . . .	66
Children Forming a Daisy . . . . .	67
Private Dancing Class at Chicago Beach Hotel . . . . .	70
Greek Dance . . . . .	71
Sailors' Hornpipe . . . . .	78
School Children — Pageant . . . . .	79
Norwegian Spring Dance . . . . .	82
Irish Lilt . . . . .	83
Boys from a Chicago University Dancing a Swedish College Students' Dance . . .	88, 89
Irish Lilt . . . . .	92
Tyrolean Dance . . . . .	93
"The Czardas" . . . . .	102
Mr. Chalif in a Russian Dance . . . . .	103
Normal Students of St. Cloud, Minn., Danc- ing a Morris Dance Out-of-doors . . .	110
Private Class of Miss Hinman's in Chicago .	111
The Spirit of the Dance . . . . .	114, 115

# ILLUSTRATIONS

xi

FACING PAGE

Dances Being Evolved by Children to Fit Hurdy Gurdy Music . . . . .	}	130, 131
Children Dancing in the Street . . . . .		
Highland Fling . . . . .		
Reap the Flax . . . . .		
Kamarno . . . . .		
Reap the Flax . . . . .		
Highland Fling . . . . .		
"The Farmer in the Dell" . . . . .		131
Esthetic Dancing, Boston Normal School of Gymnastics . . . . .		146, 147
A Dutch Kermess . . . . .		194
Virata Dance . . . . .		195
Orsa . . . . .		196
Typical Scene in Swedish Household . . . . .		196
La Cachucha — A Spanish Dance . . . . .		197
A Festival — Midsummer Night's Dream . . . . .		208
Midsummer Night Pole . . . . .		209
Daily Occurrence on the Green at Nääs at 8:30 P. M. . . . .		210
A Midsummer Night's Dance . . . . .		211
Ernest Thompson Seton's Boys' Camp . . . . .		216
Ernest Thompson Seton's Boys' Camp—Per- forming the Snake Dance . . . . .		217
Isadora Duncan . . . . .		220
Isadora Duncan and the Dancing Chorus . . . . .		221



## INTRODUCTION

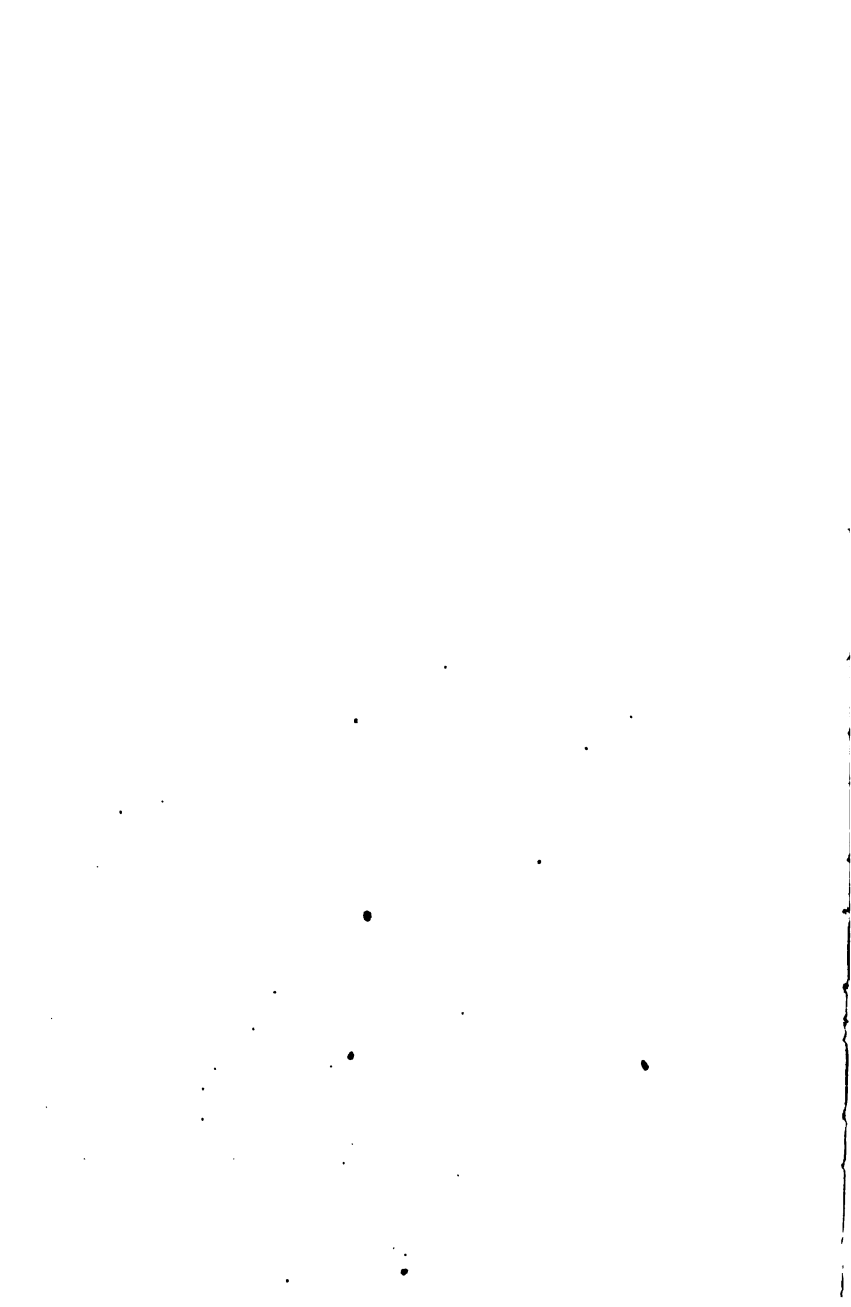
When we ask those who have studied the history of our kind, to point out to us the time and place in which human life has been most brilliant and full, with extraordinary unanimity they tell us that during eight hundred years the people of Greece lived lives of unexampled attainment, and left a record in literature, poetry, drama, legislation, sculpture, which has never yet been even approached by any other people in any other period. When we turn to the records of this people and search the writings of her wise men, in the endeavour to find the answer to the question as to what form of education it was which produced these balanced and brilliant lives, we are told that one of the fundamental and essential elements was dancing; that



## INTRODUCTION

dancing which united body and soul in the expression of high emotion; that dancing which represented in social form those virtues which it desired to stamp upon the soul. These<sup>7</sup> sages say that through these cadenced rhythms, these expressions of strong and virtuous emotions, that poise — mental as well as physical — becomes wrought into the tissue of character.

## **THE POINT OF VIEW**



# The Healthful Art of Dancing

## I

### THE POINT OF VIEW

**C**HILDREN have always danced. Dance games such as "All Around the Mulberry Bush" have contributed their share of happiness in the lives of the children of the world.

Young people have always danced. The Virginia Reel, for example, has added its share of wholesomeness in the social relations of young people, and has revived in the memories of the old recollections of happy youthful relationships expressed through this group dance.

The peoples of the world have always

#### 4 The Healthful Art of Dancing

danced. The feelings of a tribe, a people, are expressed in the war dances of the Indians, in the wonderful funeral dance pageants of ancient Greece. Seasons and weather; birth, marriage, and death; trades and professions — all the vivid parts of life have been represented by each people in a particular dance form.

Dancing is the most universal of the arts. Practically every one possesses the capacity of learning to express feeling through the dance.

Dancing is not only the most universal of the arts, but the mother of all art. Out of the rhythm of body-movements has grown the sense of rhythm and balance that underlies art as portrayed in music, sculpture, architecture, painting.

Dancing is a language, particularly of the feelings. Like other forms of language, it is a means, not an end; a vehicle, not a load; a possibility, not a value. It may

express that which is good or that which is bad, the pure or the impure. The value lies in the "worthwhileness" of that which is said.

In America we have so completely forgotten the deeper possibilities of the dance that the word in general use has come to have but one meaning, namely, a man and a woman holding each other and performing an exceedingly simple whirling movement to music set in four-four or three-four time. X

While our American nation includes in it representatives from most of the peoples under the sun, we possess less of the folk music, the folk dances, folk lore, folk games, folk festivals of the world than do any of the peoples of which we are made. The reason lies partly in that these folk expressions are social inheritances carried by a community as a whole; when individuals migrate the social customs are lost. But, whatever be the cause of our poverty in

## 6      The Healthful Art of Dancing

these directions, our need of social customs is great, and the growing movement toward a restoration of them in forms suited to the present day is promising.

I believe that America is to be the land of the greatest, most potential, and perhaps the last blending of human stock and also of social inheritances. Hitherto we have welcomed the wholesome individual or family immigrant and have magnified his economic value to us and our economic value to him; but we have not understood, cared for, or even thought about the precious social heritage that the immigrant might give us — a heritage of art, of story, of music, of the dance.

We are in the midst of a great movement to resurrect the valuable parts of the race inheritances. As an illustration of the extent to which the movement has already taken practical form let me mention that in New York City selected folk dances



RUSSIAN PEASANT DANCE





*Photograph by Fred Boissomer*

**GREEK ZACHLORN DANCE.**

are now being taught to girls in the public schools as a required part of the curriculum, and that such dances were taught last winter (1908-1909) to over thirty thousand girls in the elementary schools. It will take but a generation of work in this direction to bring us again in full possession of our own.

The spread of the folk dance is significant because of the effect that it has upon the two-step and waltz. All over America the society dances are being modified; they are being made more elaborate, more interesting.

This book aims to present criteria and standards regarding the place of folk dancing in every-day American life — in the school, on the playgrounds and in the home. It aims to interpret the movement, to show that which is good and why it is good, and to indicate for the purpose of introducing this element into American life practical

## 8      The Healthful Art of Dancing

measures that experience has proved successful.

Some of the material here presented has already been used elsewhere under the following titles:

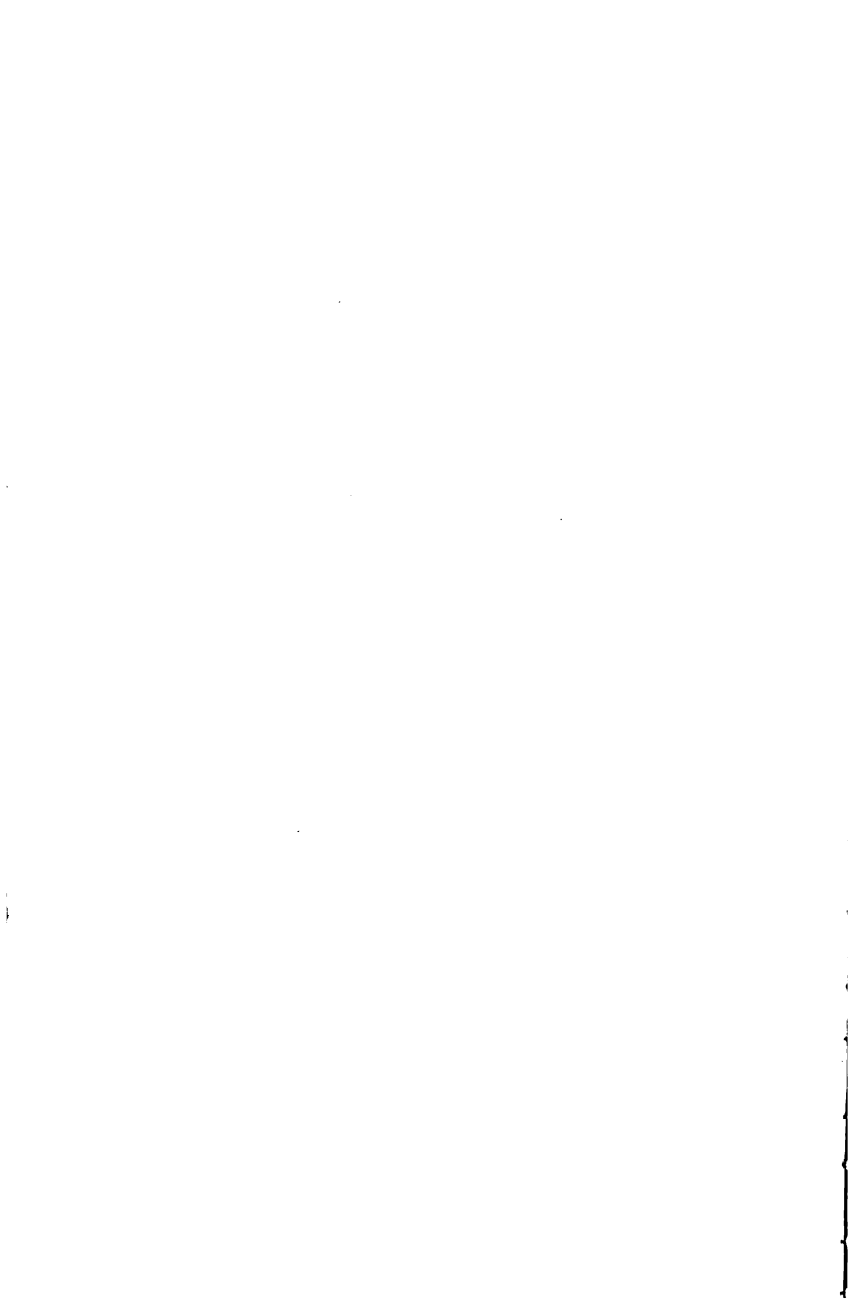
“Exercise Must Be Interesting,” being the Presidential address read at a meeting of the American Physical Education Association held December 26, 1906; “The Place and Limitations of Folk Dancing as an Agency in Physical Training,” a paper read before the Second International Congress of School Hygiene, held in London, England, August, 1907; “Dancing as a Part of Education,” appearing in *The World's Work*, October, 1907; “Neuromuscular Coördinations Having Educational Value,” appearing in the New York *Medical Journal* of October 17, 1908; “The Girls’ Branch of the Public Schools Athletic League of New York City,” an article in the *Proceedings* of the Second Annual Playground Con-

gress held in New York City, September, 1908.

Some of the discussions in the book overlap in subject matter, but I have allowed them to stand as they are because each one presents the subject from a particular and a different point of view.

✓ If we can enrich childhood by giving to our children dance games; if we can give young people wholesome, interesting, and beautiful group activities; if we can add to the social resources for the leisure time of adults — then this movement for the resurrection of the folk dance will be worth while, for it will help to make life more vivid, happy, and wholesome.





**DIVISION I**  
**CONDUCT**



## II

### DANCING AS A PART OF EDUCATION\*

#### *Happy Results of Rhythmic Play by New York School Children*

THE history of the movement for dancing in the public schools of New York is as simple as it is short. In 1905 an organization was formed for the purpose of providing for the schoolgirls of New York what the Public Schools Athletic League was already providing for one hundred thousand schoolboys of the city — interesting and helpful recreation that would have a real part in their lives outside of school hours. It set out to cope with one

---

\* This article, written in collaboration with Harry J. Smith, appeared originally in *The World's Work* for October, 1907. It is a general consideration of the folk-dance movement as initiated and carried out by the Girls' Branch of the Public Schools Athletic League of New York City. Details as to organization, principles, methods and results will be found in Chapter IV.



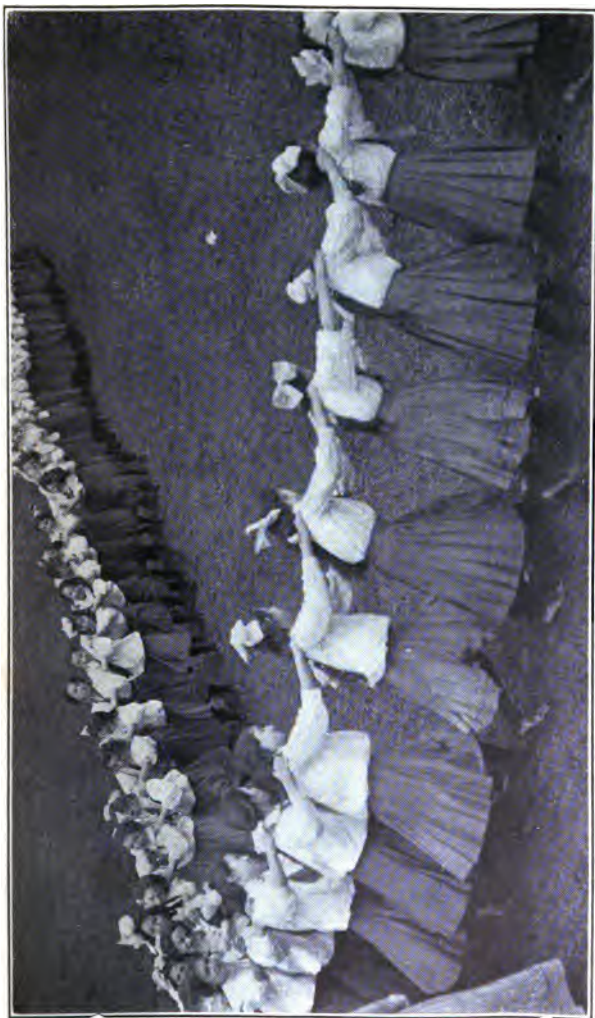
## 14     The Healthful Art of Dancing

of the biggest problems of this city of cliff-dwellings.

Manhattan children — and this is true of the children of all congested cities — have almost no place in which to play except the streets; but of all the children in the world, city children have the greatest need for healthy play. It is a matter of the very first importance that they should have a chance to gain muscular control and bodily dexterity — for the ordinary conditions of their life do not provide that — to say nothing of the vigour and stimulation that comes with right exercise to all the functions of the body — the work of stomach and heart, lungs and brain.

Five hours a day in the schoolroom, and then the crowded, ill-ventilated tenement or apartment house, with perhaps a game of tag or hop-scotch or jump-rope in the midst of the hubbub and dirt of the street, make up the life of the average city child.

THE FLAX



REAP THE FLAX



THE ROOFS OF THE NEW YORK PUBLIC SCHOOLS BEING USED FOR DANCING

Some school buildings possess gymnasiums and playgrounds, but out of school hours they do nobody any good. Here was the opportunity, if only the right form of organization and alliance with the educational system of the city could be secured. Such an alliance had already been secured by the Public Schools Athletic League, and the Girls' Branch followed. Under suitable provisions for control and regulation, the school board granted it the privilege of utilizing the splendid new gymnasium equipment.

The next question was one of method — how to get the best results out of the opportunity. Experience has demonstrated over and over again that a hundred children cannot be turned loose on a tiny city playground or on the floor of a gymnasium with any assurance of all being benefited by it. The benefit is never equally distributed. The stronger and bigger children will

## 16      The Healthful Art of Dancing

inevitably take possession, monopolizing the floor space for their games and athletic "stunts," while the shyer, more retiring, and less developed children will stand uneasily about the edges, looking on or playing some quiet, inactive game in a corner. Yet these are the very children who most need the exercise.

Organized play of some sort, play under control, is the only possible solution, for organized play is freer than "free play."

We are only beginning to learn what freedom means. It is not the privilege of doing, irrespective of everybody else, what one wants to do. That would make the tramp the ideally free man. Freedom lies in the recognition and joyful acceptance of relationships. In organized play, where every child is a unit in a larger, mutually responsible, and mutually responsive whole, all reach a higher and more significant stage of individual freedom than is pos-

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HUNGARIAN SOLO OR CSARDAS





*Courtesy of Mr. de Groot*

GROUP OF GIRLS DANCING ON A CEMENT PLATFORM OPENING INTO THE OUT-  
DOOR GYMNASIUM, AT CHICAGO

sible on the unorganized, free-for-all playground.

The problem to be worked out, then, was to find the form of organized play which would bring the greatest amount of good to each child. Careful tests have proved that it could not be found in gymnastics. There one has the element of control, but it's not play. Gymnastics have their place, and an important one, in the routine of the school day. They offset some of the unavoidable, bad effects of the schoolroom life — the constant bending over desks which tends to produce rounded shoulders and narrow chest, the enforced bodily inactivity, the imperfect ventilation; but gymnastic exercises are primarily for the body. Play is for the whole child — for his heart, mind, and imagination, as well as for his arms, legs, and chest.

Play is far more important than mere



## 18      The Healthful Art of Dancing

muscular activity. It is the most natural and the most potent expression of the child's personality. The future lies in it.

When the proposal was made to take up dancing in the schools as an exercise for girls, three things were said in its favour, and all were worth considering. The first was that in the limited space of the gymnasium, the roof playground, or the school basement, a larger number of children could be handled at once in a dance than in any other way. The second was that in a given space there was more real, all-around physical exercise in dancing than in gymnastics or any team game. And the last was that in the few instances where it had already been tried elsewhere, the children had become enthusiastic about it. That was a strong argument; for it must never be forgotten that the object of the undertaking was primarily to develop the



BEAN SETTING (ENGLISH)

*Courtesy of Miss Hinman*



*Courtesy of Miss Homan*

LONDON BRIDGE (ENGLISH)

play spirit. Anything perfunctory would therefore defeat its own ends.

So the experiment was made merely as an experiment. A teacher was secured who loved the work and who believed in it, and a few after-school classes for little girls in the lower grades and for those in the grammar schools were started. A number of New York women of influence and position gave it their support. It needed that kind of backing — moral, social, and financial — and such women as Miss Grace Dodge, Miss Catherine Leverich, Mrs. Clarence Mackay, and Mrs. James Speyer deserve a large share of the credit for the success of the enterprise. It was a new departure, and it took real conviction and hard work to win a place for it and to get it under way.

Less than a year has passed, but already the number of classes has grown to 68, and between two and three thousand children are getting instruction. More than 175

## 20      The Healthful Art of Dancing

teachers, all of them from the regular staff of the public schools, have voluntarily taken hold of the work, without pay, giving up hours of their scanty leisure to it — and a New York teacher's out-of-school leisure is a precious commodity.

These classes come after school. The roof playground, high above the chimneys and dangling clotheslines of the neighbourhood, is a favourite place for them, unless the weather forbids. There is a piano up there that can be rolled in and out, and clear open air and sunshine — good things in New York — are all about.

As soon as school is out, the children come trooping up, laughing and expectant. Books, lunch-boxes, and wraps are thrown gaily aside; some of the more ambitious girls, who want to do the thing properly, hustle into tennis shoes and deftly hop out of their skirts, standing forth in "gym" bloomers, the admiration of all eyes. Then



*Lithography of Miss Homan*

THIS IS THE WAY WE WASH OUR HANDS (ENGLISH)



*Courtesy of Miss Hinman*

**WHEN I WAS A TEACHER (ENGLISH)**

the line is formed, the teacher gives a few directions, and the piano strikes up. It would be hard to describe the dances themselves. One has to see them to get an idea of the kind of spell they possess for the children — how every muscle of their bodies responds accurately and eagerly to the exhilarating, well-cadenced rhythm of the music; how the dancers move back and forth, gliding, hopping, or tripping, crossing and recrossing, now fast, now slow, according to some intricate scheme at which an outsider can only stare in wonder; with how much zest and abandon all the mimicry of the Swedish and Russian folk-dances is entered into — the slaps on the face (that do not slap), the quaint cajolery, the dignified ceremoniousness, the whole gamut of mimic social life.

The music, too, is always appropriate. It is the music that has grown up with the dance and belongs to it — the strange



## 22      The Healthful Art of Dancing

harmonies and peculiar rhythm of a Slavic chardos; the spirited, sharply accented air, with the bagpipe drone imitated in the bass, of the "Highland Fling."

The fun does not last for more than twenty minutes, and another group of girls, waiting their turns, take up the places of the dancers. But the children have something to carry home with them — a really significant experience. The noisy, crowded street and the dingy tenement will be happier places because of the healthy, full-blooded rhythm that still pulsates through their bodies — and through their souls, too; for it means that they have a new feeling about life: it is "the little white bird" that is going to keep on singing in their hearts.

At least that is what those of us who have watched developments closely are beginning to believe. And if this is true in New York, the very storm centre of our civilization, the place where our national

ideals are most relentlessly brought to bay, where every fallacy is most pitilessly forced to light in the working out of a new social order, then it is certain that the movement will reach out to the children of other cities as well.

For all those who have interested themselves in this new movement, it has been a revelation. The school-teachers who first volunteered to give up an hour a week of their precious time to learning folk-dances and to teaching them to squads of children did so because they thought it would be a good thing for the girls. Many of them have since declared that the dancing-hour is the hour in the week to which they themselves most eagerly look forward; that it does them more good, and somehow means more to them than anything else they have undertaken.

The ancient Greeks understood the significance of these things better than we. In

## 24     The Healthful Art of Dancing

their eyes the body and the mind were a unity, inseparable, interdependent, to be developed and perfected together, and in no other way. In the education of every Athenian youth, music, athletic training, and dancing had a part. The theory is beautifully stated in one of Plato's dialogues: "Rhythm and harmony are made familiar to the souls of the youths, that they may grow more gentle and graceful and harmonious, and so be of service both in words and in deeds; for the whole life of man stands in need of grace and of harmony."

Rhythm is a fundamental principle of life, perhaps the most fundamental. The stars swing through heaven in rhythmical relations with one another; the sea rises and falls in rhythm; the human heart keeps its measured pulsations in the very centre of our being. All our normal bodily functions work best in rhythm. In poetry, in music, in everything that man knows that

CALIFORNIA



*Courtesy of G. E. Johnson*

**OSTRICH DANCE. PITTSBURGH PLAYGROUND**



## Dancing as a Part of Education 25

is highest and most beautiful, in all the supreme products of his imagination, there is still to be found some expression of this eternal principle.

Yet it is not the intellect, the part of us that understands, so much as it is the body, the part of us that feels, which responds and vibrates in the most vivid unison with this principle. And it is the body which has always first sought to show it forth, to make assertion of it, to put itself actively into sympathy with it.

Dancing is an expression of this desire. It is the most primitive of the arts. The rudest savages practise it, making it an essential element in every religious observance, in every festival of the tribe. Their emotions inevitably take form — give themselves concreteness and actuality — through the dance. Marriage, death, harvest, spring, rain, every stirring event of tribal existence is so celebrated. It is a universal language.

## 26      The Healthful Art of Dancing

Now it is a commonplace of psychology that, after a fashion, every child repeats in his own individual development the long history of the development of the human race. He is the human race in miniature.

Logic would lead us to expect that the emotional life of the child would seek to embody itself in some of the same forms that are normal and instinctive to uncivilized peoples. And this is exactly what we find to be true.

Childhood is the time when the physical nature is most sensitive to rhythmical movement. Children love even the meaningless swing of

“Éne, mé-ne, mí-ne, mó!”

The words which the Australian uses in his tribal dances, so anthropologists tell us, often make no coherent sense at all; for everything has been sacrificed to the rhythmic accent.

Our modern little folk, so hilariously singing:

“A tisket, a tasket, a green and yellow  
basket,”

have no idea what those magic words may portend, or what they have to do with sending “a letter to my love.” That does not matter at all.

They can never keep still when the hand-organ man comes around. It is a pretty sight to see a crowd of happy youngsters on the city street, dancing and skipping for joy about the hurdy-gurdy. And they invent dancing games and songs for themselves, this small race of poets and mimics, never minding what the sense may be, if only they get a chance for active rhythmical expression.

Surely this is the golden time in a man's life, if there ever is one, for the cultivation and development of this wonderful sense —



## 28      The Healthful Art of Dancing

a sense which, if it is once given its due, opens up many avenues into what is beautiful and noble.

So far the scheme has been formally adopted in New York only for girls. Whether, under present conditions, equally good results could be obtained in classes for boys is not altogether clear, though some of the more vigorous hornpipes and flings have been tried with them with great success. But there is the right moment for the beginning of any new movement. At present the schoolboys of New York have a highly organized system of athletic games which is bringing splendid results, both for those who are naturally athletic and for those who would keep altogether on the outside. An innovation may not be desirable at this time.

Neither is it yet certain just what dances will prove the best suited for our American conditions. Some of the spirited and char-



*Courtesy of Miss Hinman*

*Photograph by Florence Stevens*

**GAME: KEYS OF CANTERBURY**

**ACTION: "AND WALK ALONG WITH ME ANYWHERE"**



*Courtesy of Miss Hinman*

*Photograph by Florence Stevens*

**GAME: THREE DUKES A-RIDING**

**ACTION: "YOU'RE ALL TOO BLACK AND DIRTY"**



*Courtesy of Miss Homan*

**BACCA PIPE (ENGLISH)**

acteristic folk-dances of Sweden and Russia have so far seemed to make the very greatest appeal to the children. Great care is always taken to have the accompanying music appropriate and distinctive, for the music and the dance are organically related,

Adaptations and changes there must of course be. The dances are intended to meet the needs of American children; they must relate themselves to American conditions; and much of their value would be lost through too strict an adherence to the traditional letter of the performance.

Our national temperament, enthusiastic and spontaneous, needs just such an outlet for its surplus emotional energy. But one thing is certain: any such growth must be from within. There would be small use in instituting a festival if there were no inner festival spirit. In the New Orleans Mardi Gras, in the Harvest Homes of some Western cities, with their pageants and ceremonies,

## 30      The Healthful Art of Dancing

in the Carnival at Quebec, in the vividly remembered Dewey Reception in New York, in the religious and national observances of all European countries, we see rational and appropriate expression of this spirit.

There is every reason for believing that a country in which the children had been given a chance to develop their natural instinct for rhythmical and harmonious activity would have a national life far richer, deeper, and more beautiful than one where the main emphasis in education was upon bare intellectual training for the purposes of "practical success." It is at least worth thinking about.



### III

#### THE PRACTICAL CONDUCT OF FOLK DANCING AS A RECREATIVE MEASURE IN A GREAT CITY

**I**N THE previous chapter a general account has been given of the work of the Girls' Branch of the Public Schools Athletic League of New York City. The subject is now to be discussed in a more technical and detailed manner. Folk dancing is here considered from the standpoint of a special set of conditions, namely, those surrounding the exercise and recreation of girls in the public schools of New York City.

When the subject is considered from other standpoints, for instance from the social standpoint, other dances than those indicated here will obviously be needed.

## 32      The Healthful Art of Dancing

The Virginia Reel, while it possesses small value as exercise, does possess high social utility.

### THE GIRLS' BRANCH OF THE PUBLIC SCHOOLS ATHLETIC LEAGUE\*

The problems involved in athletics for girls are far more difficult than are those that are involved in athletics for boys, because in connection with the latter there is a long history of experimentation which has demonstrated conclusively many important facts. Athletics for girls rest upon a relatively new and as yet to a large extent experimental basis.

The emphasis in the girls' athletic exercises is now chiefly placed upon those events in which classes or groups as a whole compete. The exploitation of the individual is generally avoided, both in dancing and

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\* Prepared for the Second Congress of the Playground Association of America.



*Courtesy of Miss Burchenal*

### SWEDISH SINGING GAME

WRINGING THE CLOTHES

CLAPPING CLOTHES





A PROCESSIONAL

SWEDISH "KLAPDANS" BEING PERFORMED BY THE GIRLS OF THE EIGHTH YEAR  
IN PUBLIC SCHOOL 23 OF MANHATTAN

in the athletics. Throwing the basket ball for instance is the only event in which the individual appears as such. It is believed by the ladies who are directing the work of the Girls' Branch that one of the most important lessons which girls need to learn — and one for which but small opportunity is afforded them for learning — relates to the nature and advantage of coöperation, of team work.

During practically all of woman's history she has been primarily identified with the home, rather than with the community. Her identification with the community has come through her husband and her children. Hence it has been both necessary and inevitable that those qualities which depend upon such individualistic action should have been most developed. But in the new era, which is already upon us, the same demands with reference to the larger movements of the community are being made upon women as

## 34      The Healthful Art of Dancing

have been made upon men; yet the same opportunities are not being given to women for learning the lessons of coöperation. Boys have their team games, their gangs, whereby in rough though effective way they learn the laws of united action in ways which hitherto have been closed to girls. The simple games advocated by the Girls' Branch depend upon the coöperative endeavours of a group of individuals and they are thus indicative of the newer movement that belongs to our century. The necessity for this work does not merely or mainly rest upon a demand for physical vigour, quickness, health, and skill developed by the exercises; it rests fully as much upon the moral qualities involved in the team play. The social aim is thus quite as prominent as is the physical one.

The contests are arranged between classes in schools. They are not performed in public, but are carried on either in private



*Courtesy of Miss Hinman*

ALL IN (ENGLISH)



*Courtesy of Miss Hinman*

ENJOYED BY OLD AS WELL AS YOUNG IN SWEDEN

or before an audience of the school, consisting of the parents and friends of the contestants. In the development of athletics for boys public competition has been a large factor. Whether or not it will ultimately become equally a factor in athletics for girls it is as yet too early to say, but the conviction is very strong among the Board of Directors of the Girls' Branch that the time has not yet arrived for the general public display of competitive athletic sports. Exception was made in such a case as the exhibition for the playground congress, because in no other way did it seem possible to adequately propagate the idea which is back of the movement. But even there school was not pitted against school. The intense rivalries and jealousies which are so often aroused by such competitions, the exceeding exaltation of victory and the bitterness of public defeat were avoided.

In the athletic sports of the girls, as well

## 36      The Healthful Art of Dancing

as in the folk dances which are characteristic of all the work done by the Girls' Branch, there are certain fundamental principles of selection. These are:

1. All the individuals shall take part.
2. No one individual shall be placed in a position which is so important as to render other individuals relatively subordinate.
3. The exercises shall be of a measurably all-round character, involving not merely all parts of the body, but they shall develop the qualities of skill, quickness of perception, readiness to meet emergencies, and the like.

During the early days of the Girls' Branch experimental work was carried on along three lines — athletics, gymnastics, folk dancing; and a careful record was kept as to their utility. It soon became evident that of these three, folk dancing was the most interesting; that by a judicious selection of dances a larger number of chil-

dren could secure exercise in limited space and time than in either of the other forms of exercise; and that the folk dances afforded opportunity for coöperation with other activities of school and home in a way not afforded by either of the other activities.

Gymnastics as compared with athletics showed similar differences, except when in the hands of teachers having exceptional skill and enthusiasm. The athletics proved to be the more interesting. The daily gymnastics of the children in the school-room seemed to be measurably adequate for the accomplishment of the ends for which school gymnastics primarily exist, which are: to combat the effects of the sedentary life of the child and the effects upon posture of the school desk. Athletics, while they do not have in them those exercises that tend to correct the effects of the school desk, do primarily affect the vital functions of



## 38      The Healthful Art of Dancing

respiration, circulation, and digestion in a way that is most beneficial. Accordingly the work of the Girls' Branch has centred upon athletics and folk dancing.

*Principles of selection.* A study of the various dances used by the peoples in different parts of the world quickly revealed the fact that many of the dances were not suited to the objects sought by the directors of the Girls' Branch. In some of the dances, for example, but few individuals are dancing at a time, the rest remaining still. This means a waste of time. An excellent example of this is the Virginia Reel, known also as Sir Roger de Coverley, a dance interesting in itself, admirable from the social standpoint, but lacking from the standpoint of physical exercise. Therefore, one of the first principles of selection was the picking out of those dances in which most of the individuals are active most of the time.

Then, again, some folk dances require

for their performance more space than is commonly available in the gymnasium, the school basement, or the schoolyard. Thus space, as well as time considerations, are involved in the selection of each dance. Those dances are chosen which can be done by the largest number in the most limited space.

As far as possible dances have been selected which involve large movement of the trunk, arms, and limbs. This requirement at once removes from the possibility of use such a large group of dances as that represented predominantly by the dances from Java, which in large measure concern themselves with small movements of the wrist.

Another consideration is that the body positions in the dances shall be graceful and such that do not tend in any way to the forming of habits of movement or posture that are disadvantageous from the standpoint of health. As an illustration of the

## 40      The Healthful Art of Dancing

dances that have been avoided on this account may be cited those Indian dances in which for a considerable portion of the time the body is bent forward, the individual dancing with bent knees and in a crouching position. While it has not been possible to avoid such positions altogether, no dances have been selected in which these postures are predominant.

Another most important consideration is that the dances shall be sufficiently simple for children to learn without an undue amount of training.

\ It has also been found necessary to avoid using a large number of folk dances because of their unsuitability from the emotional standpoint. For example, the love dances of the East, however beneficial they may be from the standpoint of the body movements, are entirely unsuitable from the standpoint of their emotional content and their relation to the morals of our civilization.

It will thus be seen that the range of available folk dances meeting the various conditions is comparatively small. While the Girls' Branch does teach folk dancing, it does not by any means advocate an indiscriminate teaching of all the folk dances of all the peoples. The work consists only in teaching those folk dances meeting the physiological, moral, and social requirements that have been mentioned.

In the consideration of these questions, it is believed, the dangers of dancing have been met to a large extent. It is recognized that there are many people who are not only fearful of dancing, but who see in it genuine evil. That to which those persons object is also objected to by those who have the management of the Girls' Branch. The experience of the last few years indicates clearly that the joyous freedom of the dances which are suitable from the various standpoints mentioned tends to

## 42      The Healthful Art of Dancing

minimize rather than to increase the dangers that were anticipated from the start. The attractiveness of the dance hall has been lessened for those who can have in school the beautiful old-world folk dances.

Another and an entirely different aspect of the case is also important. The parents, as they come to school and see their children taking part in the dances of the various races, have come to feel that there exist between themselves, their children and the historic past of their peoples ties which formerly had not been appreciated. On the other hand, the children who are doing the dances which their parents have done as children and as young people, coming to understand something of the meaning of the dances, have had interpreted to them in a way which it is hardly possible to accomplish by any other means their ancestral history. These dances constitute a real tie between the old and the new.

The conservative treatment that has been given to these folk dances has resulted in an entire absence of that criticism which is so commonly made against dancing. It was expected when the folk dancing was undertaken by the Girls' Branch that there would be a considerable body of conscientious people who would seriously object to it. But when the basis of selection of the dances was seen and the fact was realized that the dancing was tied up with the school and the home life, that the dances were selected with regard to suitability from the moral and social, as well as the physiological standpoints, the critics have not merely refrained from criticizing but have joined those who were in support of the movement.

Dancing, like every other form of art, has its grave possibilities of danger. The success of the movement in its early stages in New York, which has been

## 44      The Healthful Art of Dancing

so marked, has been due, not only to the wisdom of the Board of Directors of the Girls' Branch, but also to the fact that these directors were ladies of such standing in the community as to warrant confidence that what they would advocate would be thoroughly judicious and conservative. The ladies constituting the first board of management were as follows:

Mrs. Richard Aldrich	Mrs. John Bradley Lord
Mrs. Archibald Alexander	Mrs. Clarence H. Mackay
Mrs. Francis M. Bacon, Jr.	Mrs. Charles F. Naething
Miss Jessie H. Bancroft	Mrs. Henry Parsons
Miss Josephine Beiderhase	Mrs. Henry Phipps
Mrs. Wm. C. Demorest	Miss Julia Richman
Mrs. George Dickson	Mrs. Earl Sheffield
Mrs. Cleveland H. Dodge	Mrs. Lorillard Spencer
Miss Martha L. Draper	Mrs. James Speyer
Mrs. Charles Fairchild	Miss Margaret Stimson
Mrs. Charles Farnsworth	Mrs. I. N. Phelps Stokes
Mrs. Daniel Guggenheim	Mrs. Felix Warburg
Mrs. S. R. Guggenheim	Miss Evangeline Whitney
Mrs. Edward G. Janeway	Mrs. Egerton L. Winthrop
Miss Catherine S. Leverich	

The first discussion as to the importance of learning those lessons of subordination of the individual and coöperation of the group was formulated by Miss Grace H. Dodge at the initial meeting of the organization.

The Girls' Branch, like the Public Schools Athletic League itself, was at first entirely a volunteer body, having no official relation to the Department of Education. It still exists in that position; but in the course of study as adopted by the Board of Education during the winter of 1907-1908 many of the steps involved in the folk dances taught by the Girls' Branch are taught also in the grades. Hence the children come to the classes for folk dancing measurably prepared to take up the work systematically without having to do the detailed introductory work which formerly was necessary. The steps of the folk dances which have been adopted as part of the course of study are optional, so that in any school where



## 46      The Healthful Art of Dancing

the principal or teachers prefer on any grounds to devote the entire time to formal gymnastics, they are at liberty to do so. In this way it has been possible to avoid antagonizing those who have conscientious scruples against work of this kind.

The work has been carried on in the main through the grade teachers. It is obviously impossible for a private organization to furnish instructors for any large part of the three hundred thousand girls in the public schools of New York City. Accordingly, the policy was adopted of offering to the grade teachers instruction in folk dancing one hour a week, provided they in turn would teach the girls of their own classes or schools for an equal period of time. During the first year, which was largely experimental, about two hundred girls were thus brought under instruction, during the second year something over three thousand, and during the third year

over seven thousand. The latter figure does not include the very much larger number of those who received instruction of a more or less similar nature in connection with their regular physical-training courses.

It is also important to note that instruction in these folk dances has been adopted as a part of the physical-training work in the New York City high schools for girls.

Thus it will not be many years before a large part of the young people of the city will have had, through the schools, that instruction in folk dancing which has been the birthright of practically all peoples of the earth, and which we in America have so far failed to include as a part of the heritage of the children.

The Girls' Branch was fortunate to secure the services of Miss Elizabeth Burchenal, whose skill in the selection of dances and whose enthusiasm as a teacher have been a large factor in the success of the move-

## 48      The Healthful Art of Dancing

ment. The coöperation of the Board of Education in this work is indicated not only by the adoption in the course of study of many of the steps which are a part of these folk dances, but also by the appointment of an assistant inspector of athletics who gives her whole time to the organization of this work.

The careful consideration which was given to this large group of problems is indicated by the following statement from the Girls' Branch and by the letters from the President of the Board of Education, the City Superintendent of Schools, and the President of the Public Schools Athletic League.

### EXHIBITIONS OF FOLK DANCING AND ATHLETIC COMPETITIONS

#### *Recommendations of the Girls' Branch of the Public Schools Athletic League of New York City*

In the development of the good which we see in the physical exercise for girls, including folk dancing and athletics, we recognize that there are certain real dangers. Our

problem is to secure the good results without fostering the evil possibilities. We believe that the dangers may be avoided, at least in large measure, by the following steps:

1. By having the folk dancing for school and social purposes only. It does not seem to us wise to cultivate in girls the idea that they can earn money by exhibiting their dancing. We do think that the exhibition of folk dancing at the schools on the occasions of parents' meetings and at school functions where the friends of the girls are invited is not only desirable, but useful; but we feel so strongly that when such exhibitions form part of pay entertainments the idea of the stage may be introduced and may become prominent, as to lead us to say that it would be better to eliminate these dances entirely, rather than to cultivate this idea.

2. By having the work of such nature that it can be done by large classes; for, the exhibition of one or even a few girls in special work leans in the same way toward the stage. We feel strongly that the trend of our work should not foster this idea.

3. In the folk dance the use of the national costumes of the country from which the dance is taken adds to its beauty, but we believe it would be better that such cos-

tumes should not be used. If paid for by the girls themselves it would introduce a social class distinction between those who could afford to buy them and those who could not. This would be unfortunate. If the costumes are paid for by the teachers, they would make a further demand on their resources. This, we think, would be equally unfortunate and is far from our wish. The chief artistic element in the costume is that of unity, giving to all the members of a class that impression of homogeneity which is one of the basal principles of art. The same effect can be accomplished by the use of a simple decoration, such as a uniform coloured ribbon in the hair, a sash, a scarf, which might be made of cheesecloth or some other inexpensive material which would not be a burden of expense to any girl.

The use of the costumes also tends to make the folk dancing more of an exhibition when it really is merely a form of exercise. Whenever possible it is desirable that the girls wear bloomers and suitable shoes, which allow greater freedom in exercising.

4. From the first we have clearly realized and have tried to guard against that notoriety which is one of the serious dangers of

athletics. We believe firmly in wholesome exercise and in a reasonable degree of competition, but wish to avoid the notoriety which would inevitably attend inter-school games. We believe that the competitive spirit can be adequately exercised by games between teams within classes, and between the classes within the school. Therefore, we deplore all competition of basketball and other games of a similar nature between teams from separate schools; but this, of course, would not interfere in any way with the meeting together for social purposes and in the participation in friendly sport of pupils from different schools when under the auspices of their own teachers or parents

*Signed:*

Committee  
on Recom-  
mendations

Catherine S. Leverich, Pres  
Grace H. Dodge  
Martha Lincoln Draper  
Laura Drake Gill  
Annie W. S. Low  
Kathryn Mackay  
Fannie Griscom Parsons  
Caroline S. Spencer  
Ellin P. Speyer  
Edith M. Phelps-Stokes  
Emmeline Winthrop  
Jessie H. Bancroft  
Julia Richman

52      The Healthful Art of Dancing

Department of Education,  
The City of New York,  
Office of the City Superintendent of Schools,  
500 Park Avenue

May 20, 1907.

*Miss Catherine S. Leverich, President, Girls'  
Branch, Public Schools Athletic League.*

DEAR MADAM:

I have read with care the suggestion it is proposed to send under the auspices of the Public Schools Athletic League to principals of schools with regard to exhibitions in folk dancing.

I most heartily endorse every recommendation made in this communication. The communication is returned.

Very truly yours,

WILLIAM H. MAXWELL,  
City Superintendent.

Board of Education,  
Park Avenue and Fifty-ninth Street  
New York, May 9, 1907.

*Miss Catherine S. Leverich, President, Girls'  
Branch, Public Schools Athletic League.*

DEAR MADAM:

While I have been greatly interested in the work of the Girls' Branch of the Public



*Photograph by Alice Boughton*

MISS ELIZABETH BURCHENAL





THE IRISH JIG

Schools Athletic League, I have been afraid that there might be danger in some cases of the instruction in folk dancing resulting in directing the attention of the children to performing in public and to stage dancing.

The recommendations of the Girls' Branch, which I have just read, seem to me therefore most judicious, and I trust will be generally followed.

Very truly yours,

EGERTON L. WINTHROP, JR.,  
President, Board of Education

Public Schools Athletic League of the City  
of New York,  
20 Nassau Street  
New York, May 15, 1907.

*Miss Catherine S. Leverich, 500 Park Avenue, New York City.*

MY DEAR MISS LEVERICH:

I have carefully considered the recommendations of the Girls' Branch of the Public Schools Athletic League which you forwarded to me in your letter of the 14th inst.

In a matter of this kind I should allow my judgment to be controlled by that of ladies such as those which compose your

## 54      The Healthful Art of Dancing

Executive Committee, as I think they are more competent than any man can be to determine what is best for the girls. The suggestion of your committee that costumes should not be used, except some simple decoration to secure uniformity; that exhibition should not be given in large classes, and that the exhibition should be made as a form of physical exercise, rather than an exhibition of dancing, has my decided approval.

Very truly yours,

GEORGE W. WINGATE,  
President, Public Schools Athletic League.



## IV

### THE RESULTS OF EXPERIENCE

SO FAR in this study of dancing the argument has been based chiefly on theoretical considerations. The strongest arguments, however, for or against, are found in the test of experience. Many a measure which has promised well from *a priori* considerations has been found to fail at some quite unsuspected point when put to this, the crucial test. In order to secure records of experience at first hand that might be presented in this connection, facts were sought from a number of persons who either were using the folk dances, or, as principals of schools, were in a position to watch the effects of the dancing. The following let-

ter was the means of securing the desired information:

DEAR FRIEND:

In connection with a publication that I hope to issue soon, I wish to have a brief series of statements of the actual results that have been achieved through folk dancing. I do not mean a discussion of the importance of recreation, or of anything on the theoretical side. What I need is a statement of what the effect has been upon the girls who did the dancing:

1. Did it make them more healthy?
2. Did they become happier?
3. What dances did they perform?
4. How many girls took part in them?
5. In what way did the social effect of these dances show itself?

The tests which are of the greatest value with reference to the use of folk dancing are not those conducted by the trained teacher under the favourable conditions found in well-to-do homes or schools. The real test is found when the dancing is taught

by relatively untrained teachers, with poor facilities, to those whose lives are not already grounded in æsthetic appreciation. Accordingly, the answers that were given by the principals of schools in New York City seem to me to be of peculiar interest:

Office of the Principal of Public School  
No. 177,  
Borough of Manhattan.

March 15, 1909.

1. In my opinion, the dancing made the girls more healthy. It developed them physically and made the awkward ones more graceful.

2. I am enclosing a letter which will testify that the dancing certainly made the children happy, when withdrawal from the class had this effect upon the child. A little circumstance in this connection will interest you. One of the most graceful dancers in the Mountain Dance is a little dark-haired sprite. I had occasion to interview her one day, and found in the course of my talk with her, that she lives in a cellar; I remarked that it must be dark. She

## 58      The Healthful Art of Dancing

informed me that it wasn't, it had a window in the back and one in the front. All that this optimistic little lady knew of "the heights" came to her in her Mountain Dance. In it she was the little leader, quite like an elf dancing along in her red scarf thrown around her.

- |                 |                |
|-----------------|----------------|
| 3. Klapdans     | Russian Dance  |
| Strasak         | Hungarian Solo |
| Mountain Dance  | Irish Jig      |
| Chain Dance     | Oxdans         |
| Ace of Diamonds | Carousel       |
| Komarno         | Morris Dance   |
| Tarantella      |                |

4. There were about three hundred girls in all.

5. The social effect of these dances was evidenced when the children were brought together. They were eager to help one another, and when the time of a contest drew near, in order to win the trophy for their particular section, they met outside of school to practise the dances. They became very much attached to their partners. When visiting their friends they were frequently asked to dance for them. It gave them great pleasure to entertain people at their homes in this way.

*Signed,* MARY L. BRADY, Principal.

DEAR MISS BRADY: My daughter Leah was very happy when she thought she would belong to the dancing class. It made me happy to see her so glad. But when she came back rejected she was the picture of misery. She was crying her life away. I feel very, very sorry for her myself. She does not know anything about dancing as I do not let her play outside, but she could learn dancing as she is bright in everything. Therefore, dear Miss Brady, if you would accept her, I would be very very grateful to you. I remain,

Yours respectfully,

MRS. L. SHAPIRO.

### Manhattan Trade School for Girls.

I have always felt that folk dancing was one of the best means of training girls to better physical condition. I know this from my own experience as my father had me so taught in dancing school as there was no gymnasium in the town. In the Manhattan Trade School, where I have had a chance of having more extensive dancing than I myself knew, I feel still more the valuable adjunct which we have in reproducing this interesting exercise.



The Bohemian, Hungarian and Russian dances, which you mention in your article, we use here. We also have dances of a more æsthetic character. The fact that these dances bring into play the various muscles, added to the fact that they have in them the worth-while element which ordinary movements do not have, makes them valuable on their physical side alone. The students thoroughly enjoy them, and are happy in giving them. They are so much more anxious to make these movements a success — that is, to perfect them — than they are movements for themselves alone, that they are of greater value.

One of the difficulties we have at the School is a lack of accuracy in the children. Each department has to try to overcome this. The Art Department and the Academic Department unite in efforts to overcome this bad defect, and they find that the very fact of an effort to make the dances a complete success tends to bear also on the greater accuracy of the child.

The group action helps the girls to work together and has its social value.

With the class of girls with which we deal there are often bad ideals of what dancing is. We find the folk dancing tends to

elevate these notions and to give an appreciation of what real dancing may mean, and also brings sometimes a distaste for more vulgar forms of dance-hall entertainments. Thus we get a moral effect as well.

There is nothing that I feel to be more uplifting in life than to obtain true happiness through right action. I have often wished to tell Mr. Simon Patten, who wrote the "New Basis of Civilization," that I feel that the sort of happiness which the girls obtain in dancing at the school is realizing his ideal that the new basis will be brought about through our learning how to cause happiness, and through happiness lead to right action.

We find the folk dancing in groups to be a valuable means of pleasure at the noon hour for it combines enjoyment with learning to work together, and not to disturb others.

*Signed,* MARY SCHENCK WOOLMAN,  
The Manhattan Trade School,  
209, 213 East 23d St., N. Y. City.

New York Public School No. 131.

The children of my school are very young — we have no grade higher than the

fourth year — hence, the children of our club are only eight or nine years of age. The yards of our school building are small and dark, with very low ceilings. The only advantage we possess is a piano in the yard. We started a class in folk dancing and games two years ago as an experiment. The work has been so successful that we no longer regard it as an experiment.

Because of our limited yard space we can have only from forty to fifty children in the club — and to be a member is one of the coveted prizes of the school. We have to choose the children from the highest grade and as these children can remain only six months or in rare cases a year in the club, owing to the fact that they must leave to go to the higher grade schools, I am not able to observe the effect of this work on their health.

I can answer most emphatically, however, that this club is a source of great pleasure to the children. The day when the "Good Times Club" meets is the red-letter day of the week. May I tell you of one or two little incidents which have come under my immediate notice?

We choose the children from among the

"A" students. Naturally, we get a lot of awkward children but as our object in teaching the folk dances to the children is to provide recreation for them and not to attain perfection in dancing, we do not consider this. We had one child in the club who was particularly awkward and seemed incapable of learning the dances or even keeping time to music. After much labour with this child, the teacher finally said, "Yetta, you cannot learn these dances, so you'll have to leave the club." The next afternoon about 3:30, I passed through the yard, which was very dark at that time. I saw a little tot with the tears streaming down her cheeks, dancing all by herself. On inquiry, Yetta told me that her teacher said she couldn't belong to the club because she couldn't learn the dances and so she was practising the steps by herself, "because I do so want I should stay in the club." Needless to say that the child remained in the club and that we got a deeper insight into what this recreation means to our children.

Another afternoon I was walking through our crowded district when an organ-grinder appeared. Immediately children of all ages — even to little babies of two —

## 64      The Healthful Art of Dancing

boys and girls — were dancing the folk dances. A prettier sight or happier children I have rarely seen.

One of the happiest days of the club was May Day in Central Park. Many of the children then saw grass for the first time, and to be allowed to dance upon it! This was an experience long to be remembered.

As to the social effect, I feel that this is deep and lasting. In the games there is a class spirit developed which has a good effect, each child trying to do her best for the good of the class. In the annual contests, we find that the children are learning that only one side can win, and to take the defeat pleasantly.

Many of the dances are too intricate for our little folks — those that have been taught are the following:

Oxdans	Tarantella
German Polka	Shean Trews
Comarinskaia	Two Swedish Steps
Hungarian Solo	Song Games
Csardas	Carousel
Strasak	Komarno
	I See You

I feel that I have not been able to give you much information, but I wish to be counted



GIRLS OF THE MANHATTAN TRADE SCHOOL

THIS IS THE ONE OPPORTUNITY WHICH THESE GIRLS HAVE TO DO SOMETHING WHICH EXPRESSES BEAUTY



*Courtesy of the Manhattan Trade School*

**GREEK PLAY GIVEN AT THE MANHATTAN TRADE SCHOOL FOR GIRLS**

among those who are enthusiastically in favour of folk dancing.

*Signed,* ELLEN PHILLIPS, Principal.

One of my little tots in the dancing club said to me this week, "I belong to another club — oh, it's lovely — it's called 'The Red Ribbons.'" Naturally, I was very much interested to hear of this other club. It seems that last year we had a little girl in our club called Dora Hoefflich, and Dora has started this Red Ribbon Club. Dora is ten! The children meet evenings at Dora's home and "Dora learns us such a lot of dances — more than school! We have to pay Dora a cent a week, for Dora is the president and I am the truant officer to get all the girls in. When we get enough money, we are going to ride away and get ice-cream soda. Dora says we save so slow, we'll soon have to pay two cents!" How like a woman's club, to get its members and then raise its dues! Dora's mother and father, I understand, are delighted to spend the evening watching the children dance. This is a little glimpse of what these athletic clubs mean to the children of brick walls, lower East Side.

ELLEN PHILLIPS.



## 66      The Healthful Art of Dancing

Public School 15, Manhattan,  
728 Fifth St.

Two years ago the folk-dancing class was formed. The young teachers who had been under Miss Burchenal's instruction selected children from all the 5th year classes (5A and 5B) to make up the folk-dancing club. At first, the children chosen were the pupils who were at the head of their classes, as the play opportunity would be considered the very best sort of reward. It proved to be so, and the proudest girl in the class is the one who, because of her high standard, can say, "I am a member of the Burchenal Athletic Club in No. 15."

We find in many instances a wayward, troublesome, idle girl often spurring up to a high standard in her class lessons and deportment, in order to be permitted to enter the folk-dancing class.

Our school reaches only to 6B and then the girls are transferred to 8th grade elementary schools in the neighbourhood. The greatest reluctance is shown when the time comes for their transfer, chiefly because they must give up their membership in the Burchenal Athletic Club.

Are the children happier? It has surely



THE MAY-POLE DANCE AT CENTRAL PARK, NEW YORK CITY



*Courtesy of Miss Humm*

## CHILDREN FORMING A DAISY

*Photograph by Anna Schrade*

helped to develop a spirit of fun in these children. They are all, in No. 15, Jewish children — not merry by nature, rather depressed and quiet, I think, perhaps because of the race's long subjection to other nations, but here in the dancing classes my greatest delight is to come upon them in their afternoon practice time and see their merry, happy faces and hear the tone of joy in their voices.

As I walk through the crowded streets in the afternoon leaving school, I see the happy influence of the club, for I find the big sisters teaching the little ones the steps of the newest dance right out in the crowded thoroughfare. One afternoon I saw a tiny tot of not more than two years imitating the big sister as she held out her poor little bedraggled skirt and stepped through the stately mazes of the minuet. The children are perfectly happy when they are required to remain after school for dance practice.

The parents, too, are so pleased and delighted because their little girls have a place to play, and they learn such pretty dances. Sometimes at an exhibition of the folk dancing I have a Russian mother or an Hungarian moved to laughter and tears both as she watched her little one with the

others, going through the dances of her native country.

I know of only one instance where a child's parents removed her from the class because of the bad effect on her health, and in this case the child was suffering from some heart disease.

Each term there are sixty girls in the club, with about forty always taking part in the dances and contests.

The dances performed are as follows:

Highland Fling	Frykdalspolska
Shean Trews	Csardas
Irish Jig	Oxdans
Irish Lilt	Strasak
Lot ist Tod	Komarno
Klappdans,	Comarinskaia
Trollen	Baby Polka

#### Minuet

I, personally, as principal of this large school in the city's most crowded district, feel that the influence of the Girls' Athletic League has been a most gracious one, putting happiness and joy into the lives of these little creatures who for the most part are doomed to live without play.

May the work that you are interested in as Chairman of the Playground Extension

Committee succeed far beyond anything we have yet hoped for, and may playgrounds be extended all over this great city, for the good of our little folks who are housed in the crowded tenements or jostled in the busy, dirty streets.

MARGARET KNOX, Principal.

February 16, 1909.

Last winter (1908) Miss Hofer gave a very interesting course in folk dancing to our Training Class for Playground Directors. The dances were much enjoyed by the members of the class, who were enthusiastic over them. We used these dances on our playgrounds the following summer with more or less success. Many of the dances given by Miss Hofer were too elaborate to be practical and the very simple games and dances were much the most popular, a game or dance beginning with a few children and growing gradually, being more popular than those which brought all the children into activity at once. The dances were opposed on almost every ground at first, and liked better and better as they grew more familiar. The leadership and personality of the director counted much. We found several dances and games,

*brought us by the children themselves from the streets, the most popular of the games. The music and words of these games I am sending to Miss Burchenal.*

You ask what we feel is the effect of these dances; I think we all agreed (the general director of the games, the individual directors of the grounds and myself as supervisor) that the effect of the dance was beneficial. Physically, it improved the children in poise, lightness of step and grace. Socially, it broadened their interest in each other and enlarged their vision. Morally, it brought much happiness, kindness, spirit and less selfishness. In fact, we could see improvement in every direction. This relates entirely to the girls; with a few exceptions the boys never took part. At one of the grounds a number of small boys seemed to enjoy the dances, but this was unusual.

MARY B. STEWART, Supervisor  
Children's Playground Association,  
Baltimore, Md.

There was this difference in the folk dances and games. The dances if used often became tiresome — interest fagged — while there was always a demand for games,



*Courtesy of Miss Hinman*

**THE DANCING CLASS**  
**(PRIVATE CLASS AT CHICAGO BEACH HOTEL)**





*Courtesy of Miss Hinman*

# GREEK DANCE

certain games being played for weeks at a time. The gain in skill, endurance, alertness and ability to connect individual interests with group interest was due almost entirely to the games.

Girls who through timidity or lack of knowledge of the game, or both, often stood on the outskirts, got a good deal of pleasure out of dancing the folk dances which did not call for the initiative that many games demand. Some of our girls really blossomed out in the folk dances.

ANNA M. MORGAN

Rutgers Preparatory School,  
New Brunswick, N. J.

I find it necessary to do a great deal of choosing and selecting, rejecting at least ten dances for every one which I have found usable. Those which I have used are to be recommended chiefly for three things. First, they are simple to comprehend and to execute, therefore being practical for large classes. Second, they are sufficiently vigorous to stimulate circulation and to bring into play most of the larger muscles. Third, the general character of the dances is such as to promote a spirit of fun, good fellowship, and happiness throughout the class.

Those of my teachers who are engaged in kindergarten work find valuable material in the folk games and songs, which appeal to the child's dramatic instinct. Personally, I have had no experience in working with very small children — with classes of older women, the folk dances are a great rejuvenator.

SARA S. SARGENT  
Glencoe, Ill.

In regard to the folk dances, I have used them constantly in our gymnasium with university girls since I returned from Sweden in 1898 and I have had nothing but the very best results. I find that the girls are more interested in them than in the more artistic dancing such as the Gilbert work; this is partly due, I think, to the fact that more girls can adapt themselves to this form of dancing without appearing awkward than they can to the artistic work — then, too, the element of recreation in all of these folk dances is very attractive to the pupils. I find that the physical effect is good — nearly every muscle of the body being brought into play some time during the dance. They have the tendency to break up social cliques which are so often found

in large gymnasium classes. I find, too, that there is a greater amount of exhilaration resulting from these dances than from most of the ordinary gymnastic games. In my summer work I have noticed with much interest of late that the demand for these dances is increasing each year — this demand coming largely from public school teachers who are not regular gymnastic teachers, but who are realizing the value of them for public school work.

ANNE BARR CLAPP

University of Nebraska, Lincoln, Neb.

In my other classes, we teach æsthetic as well as folk dancing and, judging from limited experience, I should say that the æsthetic work is better for physical development and is more interesting to each individual, but that the moment we turn to folk dancing there is more gaiety and sociability in the class. The dancing in groups brings together members of a class who might dance side by side all winter in the æsthetic dancing, without speaking to each other, but in the folk dancing, all become acquainted. I should call it an excellent mixer.

## 74     The Healthful Art of Dancing

It certainly makes girls and middle-aged women happier. My classes have performed:

Clap Clap Bow

Shoemakers

Bleking

Ace of Diamonds

Strasak

Gilbert School Dances

HELEN STORROW

417 Beacon St., Boston, Mass.

I think the first requisite in dances for the young is simplicity; second, they should cultivate the imagination; but neither of these at the expense of grace and correct poise. I find that so many simple dances contain elements that are crude, awkward and even ungainly. The attitude and position of the body have a reacting effect upon the mind and character, and there is never a physical reason of sufficient importance that can justify the use of the crude. Such folk dances, therefore, as can instruct or uplift and that contain the incentive to joyous abandonment will produce healthful, happy childhood; they will bring to the adult glimpses of childish days and a momentary return to youth. In conclusion, I think everything depends upon the character of the dance. That they are healthful

would seem to be unquestionable; their moral effect, with the suggestions indicated, will be to uplift, and the social instincts of courtesy and grace can be developed just in proportion as these two characteristics are emphasized in the dance itself. . . .

CLARA G. BAER,

The Tulane University of Louisiana.

H. Sophie Newcomb, Memorial College,  
New Orleans, La.

Dancing is taught in all the leading settlements in Chicago; that is, Hull House, The Commons, Northwestern University Settlement, etc. This is a combination of ball-room and folk dancing.

During the twelve years I taught the dancing at Hull House the two most striking results were: first, the men gained the American attitude of respect for women, which they knew nothing of in their life in the other country; and second, they learned the value of self-respect. By letting the young people come for one evening a week in a clean, well-aired hall, with good music, good floor, and rules of politeness and formality maintained, they lose their desire to go elsewhere for this necessary social intercourse. They here gain healthy

## 76      The Healthful Art of Dancing

exercise, social intercourse in a pleasant setting and enough social technique to make them self-respecting. There seems to be no better, quicker, or surer way of obtaining our first hold on the young people we want most to bring off the street. These young men and women who crave social life seem to have no proper way open to them.

It was astonishing to find how many young men and women were given better positions by their employers after attending class for a month or two. They had added a bit of "reliability" to their character.

The children's classes at the settlements show immediate results in the new interest felt in the old home life of their parents. We always teach the foreigners their own dances as far as possible. This new bond of sympathy and respect is alone worth a winter's work. One settlement to which I went had been unable to affect the young people in their attitude of disrespect — almost of shame in which they held their families. One evening I brought a number of young people from the University of Chicago, and we danced their own folk dances. We threw all the life into them that we could, describing which part of the country the dances came from, and how that

special country had much to be proud of in its wonderful variety of beautiful folk dances. During the evening the boys whistled tunes they had learned at home, and before we knew it they were showing us several dances their grandparents knew, and we all played their ring games, and the entire attitude of the young set changed toward their elders. Something their parents knew was of value after all.

I am emphasizing this point of value in the folk dancing for girls and boys because the other results are evident to the most casual observer — that of concentrated joy, healthy exercise, grace, interest, control, and the wonderful feeling of self-respect that comes to each child when he has finished a dance and can produce it passably well.

#### FOLK DANCING IN THE PRIVATE SCHOOLS:

Folk dancing is in the curriculum as a regular study in the following schools in Chicago, under my personal direction:

Chicago Latin School for Girls — each group of twelve pupils has one half-hour a week. This has been so for the last four years.

University School for Girls — each group



## 78      The Healthful Art of Dancing

of eight girls has forty minutes. This has been so for four years.

The Kenwood Institute — groups of fifteen girls who have one half-hour a week each. This work has been going on for the last three years.

The Electa School — groups of twenty girls who have one half-hour per week. This work has been going on for two years.

The University of Chicago Elementary School — Each grade from the first to the eighth has three-quarters of an hour lesson, in groups of thirty-two, with the exception of the first grade which has only a half-hour lesson. These grades contain boys and girls. In the sixth, seventh, and eighth grades the girls of each grade are given an extra three-quarters of an hour per week for more advanced gymnastic dancing, where they do the Spanish and French dances, which are impossible to teach with the boys.

The University of Chicago High School — all the Freshmen and all the Sophomores are required to take dancing once a week. They are divided into groups of fifty and their period is three-quarters of an hour. Once a week, on Friday afternoons, the two gymnasiums are thrown together



*Courtesy of Miss Hinman*

## SAILORS' HORNPIPE



*Courtesy of Miss Hinman*

**SCHOOL CHILDREN — PAGEANT**

and the whole high school is given an hour and a half of informal dancing followed by a cotillion.

I began this work in Professor Dewey's small school, called the "Dewey School," nine years ago, and went with him into the University, now called the University of Chicago Elementary School. The work in the high school is in its sixth year. It was introduced by Dean Owen to meet the problems of girls' societies and fraternities and those who were not members, and to insure social intercourse between Jew and Gentile, rich and poor.

The results obtained by teaching folk dancing and gymnastic dancing in the private schools are as follows: Concentration of attention, gained by necessity for quick grasp of direction. Alertness, necessary for application of direction. Leads to excellent coördination of physical and mental powers. Results in rhythmic movement and so in grace and harmony of motion. Its value mentally lies in increase of concentration, of alertness; physically, in gain in mental control of physical organism. Wonderful exercise full of keen interest, which calls for the most absolute concentration of the day. One girl said to me to-day,

## 80      The Healthful Art of Dancing

"Dancing is in itself happiness; it gives to me an outlet for expression that nothing else affords." They actually do their steps everywhere, in the halls, on the sidewalks and then in the evening for their families.

I asked the girls to-day as they passed out of one class to express in a few words what gymnastic dancing meant in their lives. The following are some of the answers:

"The folk dances are not only delightful in themselves, but are interesting in the way they express the different character of the nations. The soft grace of the southern, and the stiff, jerky motions of the northern exhibit such a variety that one never tires of them."

"Fancy dancing has meant everything to me. It has improved my ball-room dancing and given me a sense of rhythm."

"Dancing has helped me in all athletics to do whatever I had to do more easily; for example, to walk better and to do more things and not get tired."

"Gymnastic dancing means more to me than anything else in the way of exercise. I love it, adore it; it makes me feel so joyful. I think it is absolutely wonderful. It is so exhilarating. I cannot say enough about it."

"Gymnastic dancing is my favourite kind of exercise, and I look forward to each lesson with keen interest."

The work in the Elementary School consists of appropriate folk dances, which correlate with their history, art and music. Thus, in the first grade we lay great stress on rhythm.

Under Miss Allen in the kindergarten the children have a splendid start in the work, and in the first grade they become capable of distinguishing the four necessary rhythms — that is, waltz, two-step, polka and gallop, and clap them accurately. They learn the steps which lead to the execution of these dances and do simple ring games, such as "Shoemaker," "Silent Circle." They also begin work on the time and place for bows, shaking hands, etc.

We review this work, and add to it up to the fourth grade, where they have accomplished the waltz, two-step, gallop and barn dance, eight or ten ring games, and have acquired the technique of manners — they are now an established habit.

In the fourth grade they take their first folk dance of any length — the English "Sailor's Hornpipe." At this time they are interested in England and her colonies and

## 82      The Healthful Art of Dancing

have read about the great navigators; consequently the dance is full of meaning to them.

In the fifth grade the "Spinning Dance" is worked out. This depicts the process of spinning from the gathering of the flax to the testing of the cloth and correlates with their textile work. They also take the Vingaker's Barn Dance from Sweden, which is illustrative of their reading about the peoples of the Scandinavian Peninsula.

In the sixth grade the boys and girls enjoy the "Highland Fling," which gives them a tremendous amount of physical exercise, and they like the concentration demanded.

They take up here the intergrade parties, and begin to put into practice the formalities they have learned to use toward one another. They meet people well, can introduce, take care of a visitor with responsibility, and are given opportunities of serving on committees.

The girls in this grade have an extra period each week of three-quarters of an hour by themselves. In this we have the loveliest time! The little girls wear bloomers and ballet slippers, and for three-quarters of an hour dance to their heart's content the Cachucha, the Highland Fling,



*Courtesy of Miss Henneman*

NORWEGIAN SPRING DANCE





*Courtesy of Miss Hinman*

**IRISH LILT**

Re Jane, Mountain March, and as they all declare, it is their "favourite study." Each little girl looks forward to this day and hour all week long.

The seventh grade use the big "Weaving Dance," because of the training in unison gained by this group work. They, of course, continue their work on the waltz and two-step and folk dances. The girls of this grade have an extra three-quarters of an hour each week, and take more advanced dances than the sixth grade.

In the eighth grade we try to develop the real spirit of social intercourse. They learn the Lilt, the Buck and Wing and two or three short dances which take different numbered groups, like the Virginia Reel in groups of six, the Vingaker Barn Dance, taking two girls and a boy, and the Gaiety, which takes a girl and a boy.

The first year we had dancing in this grade it was most discouraging. There were a number of big, over-grown boys who thought it a disgrace to possess any manners; who could not and would not learn to dance if there were any possible way out of it. The girls danced badly and were dreadfully "silly." It took all the first year to gain the interest, and consequently the good work

## 84      The Healthful Art of Dancing

of the class, and it was one of the hardest years I have ever gone through.

The following year gave us better results, because we had enough children come up from the seventh grade, who had had the work with me the year before, and had learned to respect and enjoy it. Each consecutive year has found the work easier to handle, until now the work runs smoothly, and they are a responsible and responsive group. The pleasant part of this is that the result is felt by the entire school, as their attitude toward each other and every one else is very much more "livable."

During Christmas vacation several members of the seventh grade met me, voluntarily, at a settlement near our Stock Yards, to help entertain at an old people's party. Three times as many boys came as girls and when we gathered in the dressing room for a consultation as to what we should dance, we found there were not enough girls to go round. The nice boys cheerfully suggested taking the girl's part, although they had never practised in that way. So we ran hastily through the dances to see if we could make the right turns. Then out they ran on to the stage, utterly unconscious of doing anything unusual. They had on

sweaters and high skating shoes (you know what boys in the seventh grade are generally like), and it was amusing to see them hop around doing the girls' parts in some of the folk dances. But the old people enjoyed it, and nodded and tapped in time with the good old tunes. The boys realized the enjoyment they were giving and worked doubly hard to make it go. One little girl had looked into the dressing room when we were rehearsing and, seeing the boys doing the "Highland Fling," said she knew that dance. So when the boys finished their dance, we asked her to come out of the gallery and show us her steps, which she did, much to the joy of our boys and the old people. We then asked all to join in one big circle, and, do you know, almost all of those dear old people rose, and we did lovely simple marching figures, where these boys of mine marched hand in hand with those they had been trying to entertain, and we ended by playing a simple ring game.

Now this whole situation would have been made impossible if these boys had not gained through our training this idea of social life, the appreciation of these people through a knowledge of their national dances, and the feeling that they actu-

ally possessed something that would give pleasure.

In the University of Chicago High School six years ago, there were several conditions which instead of improving were constantly being emphasized and spreading, such as the fraternities and sororities. These gained a place of importance in the young people's minds to an extent that made the carrying out of any new plan almost impossible without the sanction or applause of these select bodies. Those who "belonged" were taken up with social duties inside their little group, and those outside wished to be "in" to such an alarming extent that they dared not associate with the unchosen, as it might spoil their slender chance of being taken "in" later. This worked both ways for evil, for it shut those in who were in, and it cut those out of everything who were out; and as Miss Jane Addams says: "We know instinctively that if we grow contemptuous of our fellows, and consciously limit our intercourse to certain kinds of people whom we have previously decided to respect, we not only tremendously circumscribe our range of life but limit the scope of our ethics."

Then there was the problem of taking the

Jew into any social life. The fraternities and sororities looked to the most exclusive "society" to point out the right step, and they (the leading societies) closed their doors to the Jews. Then of course no one outside dared enjoy the friendship of their fellow-students for the simple reason that no one "outside" wanted to appear different.

Added to these two conditions, the boy and girl who came to school in an automobile, dressed well, and could entertain, were sought after by all the "societies"; and the boy and girl unhampered by worldly riches found a hard road to hoe unless they were athletic, musical or dramatic to a sufficient degree to be a desirable addition to the society.

Our young people were building for themselves the worst condition of things, socially, imaginable. To meet the three foregoing problems — to break down the upper and lower class barriers, to give each child an equal right to social life, to take the running of the social events out of the hands of 6 per cent. of the school and place it within the reach of 90 per cent. — we introduced folk dancing and an open social hour.

The first year (six years ago) was trying

and most difficult. In the first place, a surprising number of boys and girls did not dance well enough to feel any joy in coming to the "open hour." Only 10 per cent. of the school danced with ease; to be exact, only one boy out of the entire high school of five hundred pupils could really waltz correctly. The other boys danced the two-step waltz. To remedy this condition, we put in dancing as a required period once a week for all Freshmen and Sophomores in groups of forty to fifty. This plan worked well—for now every one must know how to dance; they cannot escape it; and all the young people enjoy it now that they really know how. We give them line work of clogs and jigs, and have those who first succeed in learning the steps pass out of line and help those who are having trouble. This breaks down all feeling of self-consciousness, and also allows the class to keep more even.

These classes at first were shunned by all the boys, and they made every possible excuse to escape them during the first and even into the second year, but now they come to more classes than they should; in fact, they come in whenever they have a study period unless we watch very carefully.



*Courtesy of Miss Hinman*

**BOYS FROM A CHICAGO UNIVERSITY DANCING A SWEDISH COLLEGE STUDENTS' DANCE. THIS DANCE REPRESENTS THE HAZING OR INITIATION OF A FRESHMAN BY A SOPHOMORE (OX DANCE)**





*Courtesy of Miss Hinman*

**BOYS FROM A CHICAGO UNIVERSITY DANCING A SWEDISH COLLEGE STUDENTS' DANCE. THIS DANCE REPRESENTS THE HAZING OR INITIATION OF A FRESHMAN BY A SOPHOMORE (OX DANCE)**

The Juniors and Seniors, who are not supposed to take this work, register for it and one of the Seniors said to me the other day: "Do you remember when I was a Freshman, several of our class thought it silly to dance and tried to get out of it? I succeeded in being excused and have been sorry all this year and last. May I come in now? None of the boys nowadays seem to dislike it, and I simply must learn."

The day we opened our first Friday afternoon "Open Hour" the room was crowded with young people who had come to see what this was going to be like. The fraternities and sororities were there in full, and one fraternity had brought with them girls from another high school. Several things were made very plain to Dean Owen and myself that day: first, no one outside of our school would be allowed to come; second, they must come at a given time, remain through the hour, and not merely come in for one dance with some special girl and then go out; third, they must dance with any partner chance gave them in the cotillion. We found they slipped by the undesirable non-sorority girls and somehow managed to gain one of their chosen members for every figure. Later, we succeeded

## 90      The Healthful Art of Dancing

in making them understand that we were running these dances for the entire school and not for the select few. Several times did we do one figure trying to make it come out honestly. We were at last successful, but the leading fraternity gave the word they would never come again to one of these dances, "because they did not come there to dance with *any one*, but with those they liked"; and sure enough at the next dance we were without the "leading lights." Of course, we slowly grew smaller and smaller, for all the fraternities and sororities stopped one after another; and then those that were left were ashamed to attend or support a school activity that the leaders had passed by. They, too, slowly dropped out, and by Christmas we had fallen off from one hundred and twenty-five to twelve couples. These twelve couples remained, because they enjoyed dancing for the sake of dancing, not because they were dancing with a certain person. Gradually this right-minded and steady group grew and grew, until to-day we are the leading activity, have become so large that we have to open both gymnasiums, and we have maintained absolutely the simple rules with which we opened. The young people from the fra-

ternities and sororities slowly came back, not as groups, but singly, as individuals.

We have a few boys and girls show their special folk dances quite often — that is, the Oxdans, the Roy Clog, Buck and Wing, and the Dublin Jig, which is their favourite. Each week the committee, having entire charge of the afternoon, even to the leading of the figures, is made up of young people from all four years. They introduce the new comers, watch to see that all are having a good time, and really feel the responsibility of the afternoon. This hour has accomplished more for the social atmosphere of the school than can be shown. It has really met and conquered the problems which we hoped it would.

The social classes in and around Chicago partially fill the void caused by the Public Schools' failure to realize that dancing is part of a child's heritage. We conduct from thirty to thirty-five classes per week, each containing between twelve and eighty pupils. In the girls' classes bloomers and ballet slippers are worn, and for one hour they have the most glorious time of the week. The energy they joyfully expend and the almost absolute concentration with the

wonderful means of expression it affords, is unsurpassed by any other winter activity. One mother writes as follows:

"Gymnastic dancing introduced into a home of four daughters, has been not only a distinct benefit to the health, but a joy to the whole group. One small child was shut in by self-consciousness as by a stone wall; the love of rhythmic motion gave her freedom, enabling her to mingle with her mates and take part in simple public exercises, quite simply and with ease. In the case of an older girl suffering from the nervous strain of a city school, dancing and basketball with the giving up of one study restored perfect health. As a winter recreation taking the place of lawn games of summer, gymnastic dancing is invaluable, affording wholesome merriment and a pleasant change from the round-table games which require only mental alertness similar to the school and office work of the day."

This from a small girl in one of the private classes:

"Gymnastic dancing means so much that I cannot express it. It is interesting to me to see and try to do dances that people all over the world have done maybe hundreds of years ago. Then, too, it is so

*Courtesy of Miss Homan*

IRISH LILT





*Courtesy of Miss Hinman*

**TYROLEAN DANCE**

much fun and exercise. It is not only fun, it is something deeper than mere fun. I love it with all my heart."

This from a member of a ladies' class:

"The lessons I have taken in folk dancing have given me more pleasure and absolute joy than any other study I have ever had. The combination of exercises and music, wherein the body can express the rhythm which the music brings out, brings a positive exhilaration. Then I find that the dancing requires more concentration than almost anything else, as one must think of the head, the hands, and the body, and still keep in time with the music. Altogether I vote that dancing brings joy and happiness."

This from a little lame girl in one of the social classes:

"I do not know what it is about my dancing lessons that fascinates me; all I know is that there is no hour in the whole week more enjoyable than the one I spend at the Woodlawn Parish House."

This from one of the guests of the afternoon:

"Dancing to me means an outlet for all the poetic emotions which arise within me."



## 94      The Healthful Art of Dancing

This from a mother of one of our children, who herself is in a mother's class:

"Gymnastic dancing has, I think, helped me to feel nearer my dear little dancing girl."

This from a young woman about twenty-five:

"Gymnastic dancing holds more real enjoyment for me than anything else I have ever taken up. I look forward to the one hour I have of it on Thursdays. I seem to forget all my troubles and think of nothing but music and the poetry of motion."

### THE NORMAL COURSE

The Normal Course has filled in Chicago a condition that may be peculiar to us, but I hardly believe so. Our well-educated young women, who come from cultured homes, are not satisfied to ornament the fireside, but long to be in touch with the life of to-day. We select girls who have a mental grasp of educational problems and are alive to the world as it is. Their work carries them through two years. They do actual assisting every day at all the big classes, read books and write papers on how this work applies to the education of

the child, also learning where each dance comes from, its history, what influences the different countries in their social life, etc., and each carries a class of her own in some settlement. They are trained to be good teachers, good organizers, an addition to any faculty, but they are not trained to be solo dancers and fancy dancers. They can execute their work well, they know their technique, but first and foremost, they can teach simply and clearly, and keep uppermost in their minds the education of the child. It is the only school in the world of its kind. We cannot take all who apply, which gives us the right to choose the very best from those who wish to join. Our Freshman class numbers twenty. This is the school's fifth year.

It is almost impossible to overestimate what this work has meant to the girls. They were not content with the fulfilment of their family or personal obligations, but are striving to respond to the new demand for the welfare of the child of the city or country.

MARY W. HINMAN.

February 18th, 1909.



**DIVISION II**

**PHYSIOLOGY AND PSYCHOLOGY**



## V

### THE PHYSIOLOGY OF DANCING

ONE has only to see an experienced dancer going through with any of the more vigorous and characteristic folk dances of the world to realize at once the general characteristics of the exercise involved. The weight of the body is almost always carried by the legs; the body is bent and turned in many directions; the arms are constantly in motion; and most of the work is done by the muscles which carry the body and move the trunk. These movements are rythmical in character and involve usually much repetition. The effects of learning to dance are quite different from the effects of dancing itself. What I am describing are the effects of the danc-

## 100    The Healthful Art of Dancing

ing, not the effects of the mental application involved in learning.

*Circulation.* Perhaps the most immediate and noticeable effect is upon the heart. The ordinary pulse rate of a person standing at rest is about 75-80. The ordinary pulse rate of a person doing active dancing is from 100 to 130, varying of course, with the person and the vigour of the dance. Evidently the circulation of the blood in the entire body has been greatly quickened; the contraction of the large muscular masses in the thighs and body has pressed the blood in the small veins onward toward the heart; the twistings and turnings of the body have had a material effect in pushing onward the circulation of the blood of the vessels in the abdominal cavity; the deeper breathing movements involved have aided in what is called "the aspiration of the thorax," which consists in the sucking of the blood

into the trunk during inspiration and forcing out during expiration. This, a secondary force of circulation, is the aid which the act of breathing gives to the circulation. The heart itself has been stimulated in several ways to beat more rapidly; the blood being poured in from the muscular system acts as a stimulus. It is probable, too, that with the stimulus from the brain which causes the muscles to contract there is sent out a stimulus which causes the heart to beat more rapidly and efficiently.

We have thus a number of factors combining to increase the efficiency of the circulation. The blood is pressed on by muscular contraction; it is sucked into the thorax by respiratory movements; and is pressed out of the abdominal cavity by the bending movements. The heart is the primary factor in the circulation and the number of contractions and the volume of blood expelled at each contraction increase.



## 102    The Healthful Art of Dancing

It is to be noted — and this is most important — that these particular effects on the circulation do not follow from all kinds of exercise but only from certain kinds. A person may write on the typewriter as rapidly as possible without securing the effects upon the circulation which I have described. He may take a wad of paper in the hand and squeeze it as hard as possible and do it repeatedly until the forearm becomes painful, but the circulation will not be affected in any great degree.

✓ The forms of exercise which bring about extensive changes in the circulation call into play the large muscle masses of the body for a large number of consecutive contractions. The contraction of the smaller muscles of the body, while of importance from other standpoints, are relatively unimportant from the one which we are now discussing. The general law is this: *The effects of exercise on the organic*



*Courtesy of Mr. Chalif*

**"THE CZARDAS"**  
**HUNGARIAN PEASANT SOLO DANCE**

TO THE  
ANGLO-AMERICAN

IN HALSTON



MR. CHALIF IN A RUSSIAN DANCE

*functions of the body are in proportion to the number of foot-pounds of energy expended, and not to the amount of effort or will or energy put into contractions.* For instance, a person going up two or three flights of stairs expends a large amount of energy. He lifts his body-weight some scores of feet. The effect upon the circulation is great as compared with the effect of swinging a light pair of Indian clubs or doing anything else involving light exercise or exercise of merely the smaller groups of muscles.

We see many schemes of exercise in which the great bulk of the work is done by the arms. The implements are wands, dumbbells, Indian clubs and chest-weights. Many of the movements are complex and often beautifully done, involving both grace and skill, but the smaller muscular groups of the arm and shoulder are chiefly called into play, so that the total effect upon

## 104    The Healthful Art of Dancing

the circulation and respiration is relatively slight. The small muscles do not need much blood nor are they effective in pressing the blood current onward. The large muscles need for their efficient contraction large supplies of blood — that is, each muscle must have blood in proportion to its size and vigour. Therefore to have the large effects upon circulation, we must have contraction of the large muscular masses of the body.

Dancing is therefore one of the most serviceable forms of exercise to increase organic vigour, for it involves many movements of practically all of the large muscular masses of the body.

It is not only the circulation of the blood which is affected by this exercise of the large muscular masses. The lymph circulation is also affected. The lymph bathes all the cells of the body, holds in suspension the nourishment which they need and

takes from them their waste products. It is dependent to a large extent on muscular movements for its moving power. The contraction of the large muscles of the body aids in a striking way the increase of its circulation. The jarring and jolting of the body which occurs in so many of the dances is a great factor in promoting this, particularly in the abdominal organs.

*Respiration.* The need of the tissues for additional supplies of oxygen when contracting vigorously is the ultimate occasion for that increased breathing which we always observe when exercising vigorously the large muscles. Hard running, swimming, dancing, rowing or paddling always increase the amplitude and the frequency of the respiratory movements. Movements, although equally vigorous, of the smaller muscles of the body, such as those of the hand, do not *correspondingly* increase the respiratory movements. The

## 106    The Healthful Art of Dancing

amount of oxygen which is demanded by the contraction of the smaller muscles is so small as to be satisfied without noticeable increase in breathing.

On the other hand when the large muscle masses of the thighs and body are brought into play, the breathing becomes deeper and faster. There is an intimate relation, as has been already indicated, between the circulation and respiration. Some of the increase in the rapidity of the respiratory movements may be due to the heart inadequately performing its functions. There may be an embarrassment due to overcharging on one side of the heart, resulting in an uncomfortable acceleration of breathing. But among those accustomed to exercise, no such conditions obtain.

The muscle cells as they contract pour into the plasma surrounding them the carbon dioxide which has been formed

during the muscular contraction and in turn take from this plasma the oxygen which they need to continue their vigour.

This plasma is collected and pressed onward by the circulation till it is thrown back into the blood stream. At the same time oxygen is being taken and carried to the parts needing it. This is the reason why many consecutive contractions of the large muscular masses of the body result in deep and rapid breathing when contractions of the smaller muscles do not. The one produces large amounts of carbon dioxid and needs large quantities of oxygen; the other does not. The quantity of oxygen absorbed that is taken from the air of the lungs into the blood plasma and into the hæmoglobin varies in proportion to the need of oxygen in the body, rather than in proportion to the quantity of air inhaled and exhaled with each breath.

One may by deliberate effort breathe with



## 108    The Healthful Art of Dancing

rapidity and amplitude, making the lungs more than usually free from carbon dioxid. This, however, will not raise the oxygen absorption in the body. The oxygen tension in the blood plasma remains measurably constant. The way to increase oxygen absorption by the tissues is to do work that increases the breaking down of oxygen compounds. Thus, when more demand for oxygen is created, deep breathing results, and this deep breathing is effective in promoting oxygen absorption. We thus see the fallacy of expecting to rejuvenate the tissues of the body by voluntary deep breathing. Such deep breathing may have useful effect in strengthening the accessory muscles of respiration; or by means of the wide excursions of the diaphragm moving the abdominal contents back and forth and thus affecting their vigour, but its usefulness is not primarily related to increased absorption of oxygen. The large excursions of the

diaphragm stimulate the secondary circulation in the organs which are below it. The abdominal organs are alternately pressed upon and released. Exercise, because it increases breathing, stimulates the activity of the diaphragm and thus greatly accelerates the circulation of the organs below it.

*Digestion.* The most efficient single means that we have for promoting the efficiency of the digestive organs is to perform labour which makes the body demand increased nourishment. Here again we are thrown back upon the need for contraction of the large muscular masses. This is the reason why tramping, rowing, running and other forms of vigorous exercise are so likely to increase one's hunger, whereas practice with a musical instrument, prolonged writing either with the pen or typewriter, or any other exercise which involves the smaller muscles of the body,

## 110 The Healthful Art of Dancing

are not. Exercise of the large muscular masses of the body uses up large quantities of energy. The body responds by calling upon the digestive organs for more efficient service.

A secondary factor in increasing the efficiency of the digestion is the jarring, twisting and jolting of one part of the body upon another, such as occur in walking, running and dancing, or in horseback riding. Man is not naturally a sedentary creature. Peristalsis is carried on partly by means of the stimuli which are furnished when the body is active. This is why constipation is such a frequent accompaniment of those who live sedentary lives. The intestine lacks one of the stimuli which has been its natural aid during all ages in which man has been an active worker. Then again, when a man exercises vigorously he eats more in bulk. This tends to increase the mass of matter



*Courtesy of Miss Josephine Brower*

**NORMAL STUDENTS OF ST. CLOUD, MINN., DANCING A MORRIS DANCE OUT-OF-DOORS**



PRIVATE CLASS OF MISS HINMAN'S IN CHICAGO

in the intestinal tract which in turn is a stimulus to the peristaltic activity.

We have two specific ways by which these large muscles when exercised vigorously many times, affect digestion. First, by increasing the amount of nourishment by a larger consumption of food, and second, by increasing the peristaltic activity of the bowels, by exercise and by increasing the bulk of material upon which the intestines, particularly the colon, work.

*Temperature Control.* When the body exercises vigorously — that is, when the large muscular masses of the body are contracted vigorously many times, the temperature of all muscles involved is raised. The temperature of the blood coming from those muscles is therefore higher than it was when entering the muscles. Thus it comes about presently that the temperature of the entire body is raised and there is a general feeling of warmth.

## 112    The Healthful Art of Dancing

It is necessary that the temperature of the body should not vary to any great extent. Accordingly the temperature-regulating apparatus is at once called into play. Moisture is poured out on the surface of the skin which by evaporation keeps the body from getting too warm. This temperature-regulating apparatus is our chief defense against colds. This is as capable of being educated as is any other part of the body, but its education, like that of every other part, is dependent upon use. It is necessary for us, if we are to be able to withstand variations in temperature, to accustom our bodies to changes in temperature, to heat as well as cold. These changes in temperature may be from subjective causes, as those produced by exercise, or may be caused by changes of the external temperature.

It is my personal belief that because of the close association of the emotional life

with the circulation in general, that individual has well-regulated circulation whose temperature-regulating apparatus works most efficiently. He is less liable to abnormal disturbances of the emotions, such as explosive bursts of anger and the like, than is he who is not accustomed to sudden temperature variation. Vigorous exercise of the large muscular masses is thus one of the potent means for maintaining a balanced life. In referring to colds it is not meant that the temperature-regulating apparatus is the only defense, but its vigorous action is one of our principal defenses.

*Carriage.* One of the most notable effects on persons who have taken courses in good dancing schools is their grace of carriage and of movement. While it is not true that the amount of attention given to carriage in the dancing schools is as great as that given in military training,



## 114    The Healthful Art of Dancing

it is undoubtedly true that the grace of movement acquired through dancing far exceeds that acquired in military schools. It is not true that mere strength of back is the primary requisite in erect carriage. The first essential is good habits, and these can only be established by long-continued, self-directed activities. My personal observation has shown no single thing more conducive to good carriage than is the training of young people in the forms of dancing which involve it. Exercise for a few minutes a day in good posture cannot be expected to overcome the results of standing and sitting the rest of the day in bad positions, but the interest of the individual is apt to be so profoundly awakened by the dancing that the thoughts and feelings are carried during the rest of the day. This explains the profound effects of dancing upon carriage. The dancer loves the art and keeps it constantly in mind



THE SPIRIT OF THE DANCE

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TO VINT  
AMERICA



THE SPIRIT OF THE DANCE

throughout the day. School gymnastics may be better physiologically and still be far less effective in establishing habits of posture, because gymnastics are not loved and thought about.

To sum up then, vigorous dancing is to be classed with mountain climbing, paddling, running, tennis and the other sports which are recognized as having the deepest effect upon the body health, through more efficient circulation, respiration, digestion, elimination and temperature control. It is convenient in its limited demands upon space and equipment. It is economical of time. It is social in its nature. It should prove a valuable health measure to many sedentary people.



## VI

### EXERCISE MUST BE INTERESTING \*

**T**HE most significant development of physical training, and one which I believe will come to be generally recognized in the immediate future, is a readjustment of balance between school gymnastics and other forms of physical exercise.

School gymnastics had their origin in the well-recognized needs of the schoolroom. Children seated for long periods at school desks tend to develop bad habits of posture; a permanent bend of the back forward and a flattened chest. Equally or, perhaps, even more significant, is the tendency toward delayed respiration and circulation, a

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\* Presidential address, annual meeting of the Physical Education Association, 1906.

decreasing of the circulation of the blood particularly in the liver. The strained position of the school desk has the effect of lowering the organs in the abdominal cavity, of causing the ribs to droop, and of resulting in a general sagging of the abdominal wall. These facts and their significance have been known to scientific students since the appearance of "Le Ptosis Général," the classic work of Glenard.

The unwholesome conditions must be overcome by exercise. Games alone cannot remedy this particular set of evils, because games are lacking in corrective effects on posture. The time available during the school day, even if the whole of it were spent by the children in the school-yards, does not suffice for the accomplishing of the needed results. But even if the needed time were available, the mere playing of games would not correct bad posture. It is necessary to have in the

## 118    The Healthful Art of Dancing

schoolroom exercises which can be given to all children at one time, which shall at the end of the period leave the children quiet and not overheated, and which shall in general, accomplish postural results. The children must be at the end of the period of physical training in a condition of body and mind favourable to mental work.

To meet this very real situation, school gymnastics with their formal movements arose. It is the aim of school gymnastics to correct bad posture, to strengthen and shorten the abdominal wall, and to overcome the other effects of the dampening down of the life powers which are incident to sitting still with spine bent forward.

The mistaken tendency has existed of regarding school gymnastics as more or less taking the larger place in education which belongs to plays and games. I believe that corrective school gymnastics

must be retained as a part of the school curriculum as long as the present school desk exists. Gymnastic exercises must be used in the schoolroom daily, whether children like them or not; but such exercises should not be regarded as discharging completely the obligations resting upon physical training.

The formal gymnastics of the classroom need some elements that shall add to their interest. While it is true that under the leadership of skilled and earnest teachers, children are interested in and influenced by formal exercises, it is not true that formal gymnastics in the hands of average teachers are done in a way to secure adequately that good posture which we regard as basal, and also that increase in circulation and respiration which is needed to counteract the effects of long sitting still. We need something that will awaken the enthusiasm of both teachers



## 120    The Healthful Art of Dancing

and pupils, so that more life shall be thrown into the physical work, so that it shall be done because it is loved — not because it is demanded.

Education is primarily a modification of the self, in order that life's conduct may be different and better than it would otherwise be. Education means the modification of that which Matthew Arnold called "three-fourths of life"—conduct. It means the bringing of conduct upon a level of higher efficiency, of greater enjoyment. We no longer educate for general discipline. We no longer recognize reality in the term "general education" (Hanus, Thorndike). We now think that conduct is our great goal, and we think of conduct as being related to interest. We no longer make the mistake of believing that in appealing to the interests of children we are "pampering" them. Our aim is to satisfy the interests of children, because those

interests are significant of deepest needs. I am not referring to whims.

No child should be allowed to go from school, any more than a man from West Point, with a bad or a bent back. If our claim for school gymnastics means anything at all, it ought to mean that through school gymnastics we are able to secure good posture for all children not crippled. In the case of bad posture, the greatest discredit that can be thrown upon any of us is the way in which we carry ourselves.

When we examine our early lives and discover that we now follow in the main those things that were interesting to us in youth, when we see that interests are indicative of power and that they point out the direction that education should take — then this whole “pampering” idea falls to the ground, because it is evidently erroneous.

Of what utility would be considered a course in English literature which left the

## 122    The Healthful Art of Dancing

student with a feeling of cordial dislike for the subject, with a feeling of gratification at the thought that he should never again have to read a book? In a case of that kind, we should pronounce the course a failure, no matter how much subject matter had been covered, no matter how much had been forced into the mind of the pupil by the teacher. We demand that the course in English literature shall establish in the pupil sets of associations which are sufficiently enjoyable to modify the conduct of his life — so that he will *read*. That course which does not so modify the life of the individual, which does not make him seek good reading, is a failure.

School gymnastics, until very lately, have not met this criterion of interest. This has been particularly true concerning gymnastics for girls.

In physical training to a peculiar degree it is not merely necessary that the habit

established shall be interesting; it must also be useful. Unless it is useful, the work accomplished may as well have been left undone.

The habit must also be feasible. It is of little use to train a man who is obliged to live in the city and who will have little opportunity for excursions into the country, in those sports for which the large expanse of space only available in the country is necessary. Graduates from school must have established in them interesting, useful and feasible habits of muscular activity.

Habit is not established to any great extent without interest. This particular subject has advanced far since Professor James wrote his chapter on "Habit," which emphasizes very strongly the importance of repetition. The sailors on a man-of-war live day after day, month after month, year after year, lives of regular physical habits. They arise at certain hours and retire at

## 124    The Healthful Art of Dancing

certain hours; they take moderate and judicious exercise at stated periods; they eat hygienic food. Do those regular habits hold the men at the time of shore leave? Not particularly. The records of externally enforced morality do not show that habits of moral life are established merely by repetition.

Habits are sometimes established suddenly. I recall on one occasion going down a flight of stairs and bumping my head on the casing of the flight above. The next time when I descended those steps, I ducked my head; and thereafter I always ducked it at that particular place. Thus I established a habit suddenly. A gas jet in a certain kitchen was two inches lower than the top of my head. I hit my head hard once, but always thereafter ducked automatically when going into that kitchen. There again a habit was established by a single experience.

The problem of developing habits of exercise in children is somewhat simpler than that relating to the establishment of habits in other subjects, for it consists in directing an already powerful force, usually termed the play instinct, and indulging it in such manner that it will persist throughout life. From a study of animals or of savage races, we see that it is through play that they have procured the exercise needful for the most advantageous carrying on of their life processes. It is not necessary here to go into the theoretical problems of play. Enough has been determined in this direction to establish with a fair amount of definiteness the place of play in education.

Thus far school gymnastics have not accomplished the great aim of physical training, which is to establish habits of exercise that are interesting, useful, and feasible.

The difficulty before us is to discover

those forms of exercise which the individual will keep up through life, which he can continue to do under the limited conditions of city life, and which are at the same time useful to the body.

To meet these requirements is a far more difficult problem than the invention of exercises to meet a condition merely physical. It involves a complete knowledge of the nature of those things in which the main interest of the individual lies.

There appear to be three directions of physical activity in which the problem can be met: (1) exercise for medical purposes — that is, corrective exercise; (2) play, including ceremony, dancing, etc.; (3) labour. For the past seven years it has been my endeavour to construct a curriculum of play, athletics, and dancing that shall meet the conditions that have been stated.

At present the general tendency of competitive sports between schools is to select

a few individuals who because of heredity and environment are the least in need of physical exercise, train them in order that they may become still more proficient, and exploit them for the purpose of representing the school. For the sake of the school, as well as for certain other factors entering into the situation, these favoured individuals are driven on to win. Athletics of this type do not meet my conditions, and their conduct must be profoundly modified before they can do so. There is, however, a possibility of modification in a desirable direction.

If through folk dancing we can devise exercises that are interesting to the individual girl, exercises that are favourable to good circulation, good respiration, good digestion, good muscular control, grace of movement — we have accomplished something worth while. These two — athletics and folk dancing — are the contributions that



## 128    The Healthful Art of Dancing

are now being made to the cause of physical education.

The great educational phase of physical training is not to come primarily through gymnastics, as we shall see in the chapter on "Neuromuscular Coördinations Having Educational Value." The ability to use joints singly, to segregate those fundamental movements which constitute the very basis of personality, to separate the physiological units into their component parts — this ability in itself is evil, not good.

Athletics must be considered from the standpoint of interest and the establishment of habit. If the time comes when the larger percentage of the graduates from our schools and the men and women of our communities have secured through any phase of physical training the needed physical effects; have had established in them habits of enjoyable muscular exercise, which if carried on will keep them in a constantly healthful condi-

tion, and which are feasible under restricted conditions — then, it seems to me, we will have accomplished that fraction of the modification of life's conduct which it should be the aim of physical education to effect.



## VII

### THE PLACE AND LIMITATIONS OF FOLK DANCING AS AN AGENCY IN PHYSICAL TRAINING\*

A STRANGER, visiting the elementary schools of New York City at their closing exercises this year (1907), would have been impressed by the exhibition of the old European folk dances, as given by children of the various grades. In a big school on the lower East Side might have been seen a class of fifth-year girls giving the Russian Comarinskaia with such spirit as to arouse the enthusiasm of their parents, for many of them were Russians and they had danced that same dance when they were

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\* Address before the Second International Congress of School Hygiene, London, August, 1907. At this time the author was Director of Physical Training of the Public Schools of New York City.



#### A. DANCES BEING EVOLVED BY CHILDREN TO FIT HURDY GURDY MUSIC

Folk dances demand special music. This is not played by the street hurdy gurdies. Thus the children have not danced on the streets the folk dances which they have been taught in the New York and certain other public schools. The children under these circumstances have in many cases developed steps and in some cases dances which fitted the hurdy gurdy music. Illustrations A and B show this informal dance development.

During the winter of 1909-1910 a hurdy gurdy was equipped to play the music for the folk dances which the children knew. Illustrations C-G show the reception which the public and the children gave to the folk dance hurdy gurdy.



**B. CHILDREN DANCING IN STREET. MANY OF  
THESE STEPS OR DANCES ARE ORIGINAL**



C. HIGHLAND FLING



D. REAP THE FLAX



E. KAMARNO





**F. REAP THE FLAX**



G. HIGHLAND FLING



"THE FARMER IN THE DELL," AT CENTRAL PARK, NEW YORK CITY

younger. In various schools and grades were to be seen the Swedish Kloppdans and Bleking, the German Hopping Dance, Irish Lilt, the Danish Dance of Greeting, and so on, each being given, as far as possible, in the original form and with the original music.

This wave of interest in the dances that have been a race heritage of the peoples before they came to New York is not an accident, nor has it been brought about without deliberation and labour. The situation is somewhat as follows:

The formal gymnastics of the classroom needed some elements that should add to their interest. While it is true that under the leadership of skilful and earnest teachers, children are interested in and influenced by these formal exercises, it is not true that the formal gymnastics in the hands of average teachers, who have no more than normal interest in the subject,

## 132    The Healthful Art of Dancing

would be done in such a way as to secure adequately that good posture which we regard as basal, and also that increase in the circulation and inspiration which is necessary to counteract the effects of long sitting still. We needed something that would awaken the enthusiasm of both the teachers and pupils, so that more life should be thrown into the work — so that it should be done because it was loved, not because it was compulsory.

During recent years a system of athletic sports has been developed which now includes the majority of all boys in the grammar grades of the public school system. This is our system of "class athletics." It is a scheme which does not throw the chief emphasis upon those who are already most expert, by giving them further training, but which tries to interest chiefly those of average, or even under the average attainment; a scheme by which the average

of an entire grade, in running or in jumping, is pitted against the average of a like grade in another school. It therefore seemed that for the boys there were being developed, through these athletics, exercises which could be maintained to a considerable extent in later years. This great interest in athletics has had a marked effect in rousing interest in formal gymnastics.

But for the girls, we had nothing to correspond to these organized athletics. We were unwilling to develop athletics among the girls on the same basis as that on which we were developing them for the boys, because we regard the biological history of the sexes as sufficiently divergent to make it improbable that athletics, which in their origin involve movements and instinct feelings of the combative and hunting type, should be adapted to the feminine physiological, psychological, social or æsthetic needs. Experimentation with many different forms

## 134 The Healthful Art of Dancing

of exercise — plays, games, and the like — gradually developed the conviction that among the folk dances were to be found some that met, to a large extent, the needed conditions.

It is true that relatively few of these dances meet all the necessary criteria. Some, for example, require very much more space than is available in the limited hallways of the average school. The majority of our schools do not yet have gymnasiums. Then, again, many of the dances involve such a slight degree of muscular effort as to have but little effect upon the heart, lungs, or other vital organs of the body. From this standpoint, therefore, they were ineffective. Still further, in many of the dances a large number of the children would be standing still most of the time, the dancing being done by a small percentage at any given moment, all taking part, but doing so in rotation, each one remaining

inactive the greater part of the time. Our periods of physical training must be utilized so that each individual is exercising most of the time. Then we discovered that some of the dances were morally objectionable. Some of those which were the very best from the standpoint of physiology (strengthening the muscles of the waist and abdomen) were quite impossible from this standpoint. The dances must also not be too difficult, for they must be learned under conditions of brief instruction given to the class by the regular grade teachers who have first learned them from the teachers of physical training that supervise the work in going from school to school.

These and other criteria must, of necessity, exclude the bulk of the folk dances as available material for physical training, but there remain a number that do fill the necessary conditions. The utility of this



## 136    The Healthful Art of Dancing

group may, perhaps, be classified under four major heads:

*Physiological:* The dances that have been selected involve many contractions of the large muscular masses of the body, thus having a profound effect upon the functions of respiration, circulation and nutrition. Because of the interest children have in them they are done with a vigour which is not given to exercises that are less engrossing. Gymnastics may be done efficiently and earnestly — even though they are uninteresting — by teachers who, through constant effort, urge the children to do the work; but this is an exhausting process to both pupils and instructors. We discovered that these large muscular movements, when done as dances, could be carried on two or three times as long without producing fatigue, as they could be carried on when done as formal gymnastics. This relation of rhythmical exer-

cise to fatigue seems to us of central importance.

*Neurological:* An analysis of the movements of which the folk dances of the world are built, shows that in the main they form an epitome of many of the neuromuscular coördinations which have been necessary to the life of the race. Upon these basal neuromuscular coördinations have been embroidered for æsthetic purposes certain finer movements. The movements themselves, however — the coördinated movements of the legs, the swaying of the body so that its centre of gravity is in constant relation to its point of support, the movements of the arms as well as those of the head — these follow long-inherited tendencies toward neuromuscular coördinations which arose under the selective influences of survival.

Many of the folk dances of the world are directly imitative of occupations. There

## 138    The Healthful Art of Dancing

are sowing and reaping dances, dances expressing the fundamental activities of many of the trades, such as the shoemaker's dance. There are dances innumerable which illustrate the forms of attack and defense, of pursuing and overcoming game. It is true that those neuromuscular coördinations constitute only an exceedingly small percentage of all possible coördinations; but they constitute those particular coördinations by means of which man has earned his right to live, and in connection with which his intelligence as well as his morality have arisen. It is not by chance, but by necessary associations and the elimination of the unfit, that the straightened back, the clinched hands, the tightly closed jaws have become expressive of anger — coördinations which the individual acquires and uses without instruction. It has not been by chance that the moral qualities of pluck and courage have been associated with the

fighting activities, and that they tend to be so associated at the present time, during childhood at least. The instinct feelings are tied up with the neuromuscular system in a fundamental way. The dance gives those racially old coördinations to the individual.

*Psychological:* For this reason these neuromuscular coördinations which are racially old, fit in most extraordinarily with man's expressive life. The body, as an agent of will and feeling, does not use all possible muscular movements, but only those which have during the past expressed will and feeling, and which during adult life are to be so used. If the folk dances do in truth express an epitome of man's neuromuscular history, as distinguished from mere permutation of movements, we should prefer on these biological grounds the folk-dance combinations to those of the unselected, or even the physiologically selected combinations.

## 140    The Healthful Art of Dancing

*Æsthetic:* It is not the purpose of this paper to show — although it may be shown without difficulty — that the history of the dance parallels in a remarkable way the history of the development of design, and in general the history of any of the other fine arts. The feeling for beauty, as Ruskin has so adequately shown, is vitally connected with balance — balance of the body — and a sense of support, as in the case of columns. The body as æsthetic material is within the range of nearly all normal people. Relatively few individuals can learn to perform acceptably on musical instruments, to sing, to paint, to draw, or to work in the plastic arts; but this sense of beauty in bodily movement is sufficiently common to make it possible for the great majority of human beings to turn to it as a genuine phase of art expression. To the mass of people dancing has, indeed, been the most available form of expression of any of the fine arts. Its

relation to emotion is also more simple and direct than that of any of the other fine arts.

These are very real and large objects in physical training. But what does dancing fail to do? It fails in that respect which we regard as the first requirement of school gymnastics — namely, the correction of that faulty posture which is so frequently induced by the school desk. It does not tend particularly toward the strengthening of the muscles of the back which maintain the erect posture, nor does it tend particularly toward the acquirement of those neuromuscular habits which are basal to good posture. It must be evident, then, that we recognize folk dancing as a most useful adjunct of physical training, not as its principal part.

The dances that we have so far discovered to be best suited to our purposes are as follows: Third year — Danish Greeting, English Harvesters, Vineyard Dance, "Lott

## 142 The Healthful Art of Dancing

ist Todt"; fourth year — Tantoli, Baby Polka, Kull Dance, Negarpolska; fifth year — Swedish Klopptdans, Finnish Reel, Bleking, Shoemaker's Dance; sixth year — Frykdal Polka, Norwegian Mountain March, Highland Schottische, German Hopping Dance; seventh year — Swedish Ring, "Hop Mor Annika," Irish Lilt, Ace of Diamonds; eighth year — Highland Fling, Oxdans.

In one home I know — a home in which no maid is employed — there are three girls who have been doing this folk dancing. The exercise, as the mother says, has brought more happiness into the home than anything else during the year. While the girls are at their housework they are apt to stop for a moment to try one of the new steps, one clapping, or possibly all singing or whistling the music that belongs with the dance. The girls themselves have told me that they think about it and dream about it; that it made them more joyous

than anything else has. Certainly, it has added greatly to their physical strength and endurance, to their grace of movement in walking and running.

The teachers throughout New York City are pretty well agreed that formal gymnastics have acquired a new interest since these folk dances have been coördinated with physical training. Up to the present time, this dancing has been conducted in classes of the elementary schools during after-school hours; and it has been the highest privilege in the school to be allowed to attend these classes. The dancing has thus been a very real means of discipline, because only those girls having a high mark in scholarship, effort and deportment were eligible. So this folk dancing has not only been useful from the standpoint of physical training, but from the standpoint of general school administration as well. It has converted one of the least interesting



## 144    The Healthful Art of Dancing

school subjects into one of the most interesting. It has aroused the enthusiasm of teachers and pupils alike. It has added real happiness to the lives of a large number of what we call our East Side girls, who live under conditions of great hardship. For these reasons we are developing folk dancing as one of the elements of the physical-training schedule in the elementary and high schools of New York City.

*Gymnastic Dancing.* Physical training in schools is a vital factor in the promotion of dancing in America. Under various names, such as fancy steps, gymnastic marching, gymnastic dancing, rhythmical movements, and the like, dancing is being taught by a large fraction of all physical-training teachers of America. This is being done in classes both for boys and girls, in elementary schools, secondary schools and colleges, in social settlements, Young Men's and Young Women's Chris-

tian Associations, in business-men's clubs, and athletic clubs. In fact, wherever physical training is being carried out the Folk-dance Movement, as such, is being used to some extent, but it does not fit in as easily with the programme of the schools as do the fancy steps of the gymnastic lesson. The fundamental difference between the gymnastic dancing as usually taught by the physical-training teacher, and the folk dancing is that the gymnastic dances do not pretend to have any meaning — they are done for the purpose of control of the body, for grace of movement, for the improvement of posture; they are not done as the means of expressing the emotions, they are not done as social ceremonies nor as the preparation for social ceremonies. These gymnastic dances or gymnastic steps are most often done as separate movements rather than as component parts of a completed

## 146 The Healthful Art of Dancing

artistic whole. This inclusion of gymnastic dancing in the physical-training curriculum is of great advantage, both from the standpoint of physical training and from that of dancing, and is probably the most favourable avenue through which the folk dances are again to come into general use.





*Literary of Miss Homan*

*Photograph by George Bragg*

**ESTHETIC DANCING. BOSTON NORMAL SCHOOL OF GYMNASTICS**



*Courtesy of Miss Homans*

*Photograph by George Brayton*

**ESTHETIC DANCING. BOSTON NORMAL SCHOOL OF GYMNASTICS**

## VIII

### ATHLETICS FOR GIRLS — BIOLOGICAL CONSIDERATIONS\*

**T**HE biological differences between men and women do not affect to any considerable extent the purely intellectual part of the educational curriculum. These basal differences, however, must profoundly influence plans for physical training, for the success of any educational process depends upon the correct interpretation and use of the material at hand, in its final modification into the desired form. In view of the wide competition with men into which women are coming in the modern world, the question is raised whether it would not be wise for them to have the discipline, moral

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\* Adapted from Presidential Address before the Public School Physical Training Society, March 30, 1906.

## 148    The Healthful Art of Dancing

and physical, that is afforded by athletic sports. This is undoubtedly true, but only to a limited extent. Because, however much women may take up the work that is at present done chiefly by men, their success will not be due to their ability to imitate the work and the manner of men.

During the past ages men have taken from women many of the industries that were purely feminine in origin — for example, the weaving of cloth. But men succeeded by applying to their new activities their inherent masculine qualities more than by assuming feminine traits. To adopt the athletic sports, for ages long used and developed by men, as the sole or chief means of physical training for women would be to take a most unscientific short-cut, in violation of thoroughly established principles of education. In this department the principle of recapitulation may be very practically applied.

The differences between men and women may be broadly grouped under the captions of anatomical structure and instinct feelings. The question of causal priority in regard to these two factors need not be raised here. Evolutionary history indicates pretty clearly, however, that both differences in body structure and differences in instinct feelings are very closely related to the different kinds of responsibility that men and women have had to carry. The man to be depended upon was the one who could fight and hunt game; the woman to be depended upon was the one who could bear the children, take care of them, superintend the agriculture, do the cooking, and attend practically to all the daily work. These varieties of requirements were powerful agencies in sex differentiation.

The bodily differences are the most obvious. Leaving out of consideration the broader functional differences, and consider-



## 150    The Healthful Art of Dancing

ing only those that bear on our immediate topic, they may be summarized as follows:

Man's skeleton differs from woman's skeleton first in the size of the shoulders; these are narrow in the woman and broad in the man. The hips are a second point of differentiation; they are broad in the woman and narrow in the man. The bones of the woman are lighter in proportion to their size. They are not as heavily marked where the muscles are attached to them as are the bones of men. The muscles themselves are finer in fibre in the woman and relatively smaller. As a whole, woman's skeleton is shorter and lighter.

The girl and the woman use less oxygen than the corresponding boy and man, and less oxygen also in proportion to their own weight. For instance, a girl weighing one hundred pounds uses less oxygen than does a boy of that weight, and, of course, she excretes proportionately less carbon dioxid,

for there must be a balance between oxygen and carbon dioxid. It is these structural differences that have differentiated the activities of men and women.

Regarding muscular strength, it is rather obvious that man excels woman, that the average boy is stronger than the average girl. That statement is true with the exception of a few years at the beginning of puberty. As the girl matures earlier, at the beginning of puberty she surpasses the boy in nearly all respects — in height, weight, and speed. That is the time when the boy is beaten by the girl at his own best games.

If one were disposed to exploit athletics for girls, it might be possible to arrange a big meet in which girls competed against boys. It could be so managed that although the boys' teams would consist of the best athletes — selecting boys at the ages of twelve and thirteen — that the girls' teams of corres-

## 152    The Healthful Art of Dancing

ponding ages would do better in practically every event. From the showing made one might demonstrate the superiority of women! In that way a great foolish occasion could be made, an occasion that many people would take seriously.

Athletics are pretty largely built up of running, striking, and throwing. These activities, singly or in combination, make up the track and field sports of the world — baseball, football, cricket, hockey, shinney, lawn tennis, golf, and practically all the great forms of athletics. The ability to run, to strike, to throw is on the whole a masculine ability. That is, during the early ages of man's history it was to a very considerable extent through his ability to run that he could escape from his enemies or attack his foes. Consequently, there was a persistent tendency for the best runners to survive, and for the poorest runners to be eliminated.

The swiftest and longest runners were likewise the best equipped for catching those animals upon which the food of the early men depended. Man did not have the thick skin, the powerful jaws or claws, the enormous weight, or any of the other great weapons of offense or defense possessed by the great animals of the later Pleistocene era. He had to invent weapons outside of his body. He invented two, and out of those two simple weapons of savage man have come practically all the myriad war clubs, catapults, swords, spears, bows and arrows, and the like, by means of which man did his hunting and fighting prior to the age of gunpowder. The two weapons that were developed by the early men were: the club with which to strike near at hand, and the stone with which to strike at a distance.

The early man's ability as a hunter and as a fighter depended very largely upon his

## 154 The Healthful Art of Dancing

ability to run, to strike, to throw. The man who could take a stone and throw it so hard and so straight that it would kill or disable his enemy or the animal that he needed for food, would be better able to defend his family and provide them with food than the man possessing this ability in a smaller degree. Hence the efficient man survived. The same may be said with regard to the use of the club. The man who could strike the hardest, the most accurately, would be the more likely to survive in those early bitter days of struggle than would the man who was less well equipped in those directions.

This process of selection going on for many years would produce not merely men who possessed greater aptitude in these directions, but would also produce a love of such exercises. The men who liked to throw straight would practise in their leisure moments and thus become more proficient

than those men who merely threw when it was necessary.

The boys would naturally imitate the activities of their elders. Therefore, those who practised or played with these exercises would almost of necessity grow up to be the men who excelled in them. By these means athletic sports arose. We are the survivors of those whose very lives depended upon their ability to run, strike, and to throw, and whose mental and moral qualities of endurance, pluck, team work, fair play, and the like were developed in connection with the playing and earnest use of those activities.

Thus ingrained deeply in man is the love of athletic sports. And the development of boys into manhood seems to be related, partly at least, to the moral as well as the physical qualities involved in athletics. The best qualities of boyhood and manhood have thus for long ages been both produced

## 156    The Healthful Art of Dancing

and tested by athletic sports, which may be thus considered, to some extent at least, a measure of manhood.

The case is very different with women. It is true there are women whose throw is as efficient as that of men, and there are women who have inherited all the other special powers in which man is supposed to excel. But it remains true that the average woman cannot throw as can the average man. She cannot throw as the average man can, any more than the average man can throw as well with his left hand as with his right. The average man is handicapped in throwing with his left arm; just so the woman is handicapped in throwing with either arm. It does not mean that women cannot learn to throw straight and easily, but it does mean that her throw has not the forceful swing that the boy gets almost without training, or with very little training.

Most forms of athletics are fundamentally

masculine. The girl in her plays is ripening those activities that are fundamentally feminine.

For women were not predominantly the hunters and fighters. They cared for the home. They carried on the industries. They wove the cloth and made the clothing, manufactured the baskets, prepared the food, tilled the soil, cared for the domestic animals, reared the children, and performed the other numerous duties that centred about the home. There was never a time when women had to run, throw or strike as a chief measure of their usefulness. It was not the women who could run, throw, and strike best who survived. The women who were the best mothers, who were most true to their homes, who were the best workers, were those that survived. So athletics have never been either a test of or a large factor in the survival of women. Athletics do not test womanliness as they test manliness.



## 158    The Healthful Art of Dancing

The qualities of womanliness are less related to success in athletics than are the qualities of manliness.

A curious illustration of this fact came to my attention some years ago. One of the small New York City high schools, that on Staten Island, held an athletic field day for its girls. There were seven events, conducted under conditions practically identical with conditions for similar events that are held annually at Vassar College. Those high-school girls on their first field day made better records in four of the events, so I am told, than had ever been made by the students at Vassar College! The reason is that progress in growth toward womanhood does not mean progress toward increased efficiency to do athletic sports. It is not at all an uncommon occurrence for a team of girls of about twelve years to defeat a basketball team of young women of college age. The little girls are more athletic. Their

bodies have not yet differentiated into the form of the adult woman. The adult woman's body is less adapted for athletic sports than is that of the girl.

We will assume without discussion that education does have considerable effect upon the persons educated. If we should allow a girl to pursue only masculine activities straight along, these would tend to push her in a masculine direction. We believe that the training of girls in womanly ways does tend to develop them in womanliness. To force either boys or girls to the exclusive use, or the predominant use, of plays and games which have chiefly been related to the other sex, would be a fundamental error. I do not mean that in mature life there are any admirable qualities of mind or character possessed by woman that man should not acquire, or that there are any such characteristics possessed by man that woman should not strive after; but during the years

## 160    The Healthful Art of Dancing

when character is being formed, it must be shaped according to the fundamental characteristics of each sex. We do not want womanish men nor mannish women. Each sex must first be fundamentally true to its own kind. The essential need for the girl is not to be brave and loyal to the crowd. It is required of her first that she be loyal to the home. We first ask of the boy that he shall be loyal to the crowd, straight and true. That is the evolutionary stage.

With these considerations in mind we may formulate certain preliminary conditions to the solution of our educational problem. The aptitudes that, present in the boy, create athletic sports which involve the old, racially necessary movements of running, striking, and throwing are absent in the girl. Consequently it is false reasoning to assume that in order to develop the bodies of girls to a corresponding degree

of excellence with those of healthy boys, we must use the same means. It is undoubtedly true that women must learn group loyalty and coöperation, and that these requirements are as important in our present social life as the physical well-being and strength of women. But women must learn these lessons in their own ways. A considerable number of girls and women profit greatly by athletic sports, but it is certain that for the great majority of girls athletic sports do not have the compelling interest that they have for boys. Therefore sports cannot be counted upon as educational factors in the development of women to the same extent as for men.

So far as the subject has been experimented with, dancing seems to be the form of exercise best adapted to the abilities and needs of girls, and bids fair to take the place in the average girl's education that athletics take in the life of the average boy.

## 162 The Healthful Art of Dancing

Dancing is here used in the large, old sense — the sense in which it was used among the ancient Greeks. The two-step and the waltz do not constitute any large part of the dancing curriculum.



## IX

### NEUROMUSCULAR COÖRDINATIONS HAVING EDUCATIONAL VALUE\*

**T**HIS paper does not treat of the entire subject of muscular exercise. It aims only at one of the specific objects of exercise. In order to define the subject it may be well to state the four headings under which we are accustomed to classify the major objects for which muscular exercise is taken, namely:

1. Exercise for therapeutic purposes. Under this heading come orthopædic exercises, exercises to develop cardiac power, the reëducation and development of a paralyzed member or of a tabetic, etc.

2. Exercise for organic or hygienic pur-

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\* Reprinted from the New York *Medical Journal* for October 17, 1908.

poses, the general purpose being to increase the general functions of the body, such as circulation, respiration, digestion. This is ordinarily spoken of as "general exercise."

3. General neuromuscular education. This consists of the bringing to complete function those general neuromuscular coördinations that are desirable for the individual to possess.

5. Special neuromuscular education, which may be needed for some specific activity or occupation, such as playing the piano, typewriting, playing billiards, hand-writing.

This classification does not include those forms of exercise that are taken incidentally in the earning of one's daily bread or in the pursuit of happiness.

This paper relates, then, exclusively to the third heading, namely, general neuromuscular education. It aims specifically to answer the following question: Are there

any neuromuscular coördinations which exceed in value from the pedagogical standpoint any other coördinations? Or, to state the question in a different way, have neuromuscular coördinations an equal value from the educational standpoint? If they have not equal value, which coördinations are the most important, and what are the criteria by which we can select the coördinations that are the most important?

I am not referring to that training by which the individual is equipped for specific acts that may be necessary during later life, such as playing the violin, writing, using tools, or any specific acts whatever. I am referring to a general basis of education.

It is only in recent years that students have given us the neurological data which support the findings of experience in our answer to this question. One of the best studies is the brilliant one of Hughlings Jackson, with his three-level theory of



## 166    The Healthful Art of Dancing

epilepsy in its relation to cord and brain. Frederick Burke, in his notable study entitled "From Fundamental to Accessory in the Development of the Nervous System and of Movements," formulated and defended with brilliancy one of the essential theses, namely, that in the development of the human being the different parts of the nervous system come to function in a more or less definite sequence, those of a more fundamental character antedating those of a more accessory character. We must not forget the brilliant work of Clouston on the Neuroses of Development.

Before attempting to answer the question it may be advantageous to illustrate in a concrete way the nature of the problems involved.

It is conceivable that an individual might be trained to operate the muscles which control the eyes independently. Would such specialized discipline be of advantage

or disadvantage to the individual? It is possible, by some means of suitably prepared gymnastic exercises, to train the individual so that he can coördinate movements which to the untrained are entirely impossible, for example, to move the arms in opposite circles. I may move my right arm at the shoulder joint, involving, of course, scapula movements through various right-angled positions. It is an exceedingly simple matter to have the left arm do these movements at the same time and in the same way as they are done by the right arm. It is possible to train the individual so that the identical movement shall be involved, but one arm with a movement behind the other, the completed series being finished by the leading arm one count or one movement ahead. The children's trick of patting the abdomen and rubbing the top of the head, and then attempting to change the movements of each hand suddenly, so that the

## 168    The Healthful Art of Dancing

hand that was patting commences to rub and the hand that was rubbing begins to pat, illustrates another exceedingly simple coördination which it is difficult for the person who has not learned it to accomplish.

Some years ago a large volume was written, describing a new system of gymnastics by De Laspe, the fundamental assumption of which was that it was simpler to move one joint than to move two. Therefore, every child should be trained to use each joint of the body in all ways possible. He should then begin to use each joint of the body in all possible combinations with every other single joint of the body. After these two-joint coördinations in all possible relations had been accomplished, he should then proceed to train his neuromuscular apparatus so that three joints might be used at once in all possible relations to each other. This process was to be kept up until the individual could do anything

with his body of which it was capable. A few illustrations are given at the back part of the large work, showing the kind of movement that would be involved by the pure chance combinations or permutations of movements involved in seventeen joints at once. They remind one slightly of an individual during an epileptic seizure, that is, the movements were absolutely unrelated to each other.

In the light of this book, I would restate the question as follows: Are there any neuromuscular coördinations which tend more strongly than do any other neuromuscular coördinations toward a wholesome development not only of body control, but of the central organ of body control — the nervous system? Are there movements that serve better than others to bring about that growth of tangential fibres which Flechsig has shown to be related to intelligence, and to that relation of dendrite to

## 170 The Healthful Art of Dancing

axon and synapsis that promote or afford the basis for wholesome living?

An analysis of the muscular movements made by a child immediately after birth indicates definite and useful coördinations already functioning with a considerable degree of perfection. Breathing is suddenly established. This in itself is an exceedingly complex act, involving constant readjustment with the different positions of the body, the relations of the spine to the ribs, and the ribs to the abdominal wall, which vary with the changes in abdominal pressure which are due to gravity. Breathing in the horizontal, prone position is not an identical act with breathing in the vertical position. In any position it is a most highly complex series of acts. We find this neuromuscular mechanism ready to use upon the birth of the child.

The hand, actuated as it is by forty muscles, moving twenty-seven joints, func-

tions vigorously as a whole; and since Robinson called our attention to the fact, I presume that all of us have demonstrated for ourselves the high degree of grasping ability that is present in the hand of the new-born child. Sucking and swallowing are acts involving coördinations of muscular groups that are not closely related anatomically.

The child lies on his back and kicks, breathes and cries. All of this means that there are thousands of neuromuscular coördinations all ready to use. The coördinations involving the use of the eyes are not perfect at birth, but it takes a relatively small degree of practice — I do not, of course, refer to conscious practice — to develop that control which results in the coördinated action of the eyes. Eye movements as related to neck movements are quickly acquired. The muscles controlling individual vertebræ are never isolated so

## 172    The Healthful Art of Dancing

as to be actuated by the individual, but they can be used serially, as shown by many individuals who have acquired the power to bend in any part of the spine without bending any other part, or to bend with a wave-like motion, the centre of motion extending from one end of the spine to the other.

Standing erect involves most delicate and constant adjustment of nearly all the muscles of the legs, trunk, and neck. While in this position, the movement of one arm forward makes it necessary for the individual to readjust his balance, thereby compelling readjustment of tension from all the groups of muscles involved. In running, jumping, throwing, striking, and in all of the large body activities, practically all the muscles function. They function rather automatically, not as automatically as does the heart nor as automatically as the process of breathing, but they function automatically

in the sense that the individual does not think of the muscle, of the part to be used but thinks of the object to be accomplished. It is a physiological unit which is working.

An examination of the great variety of neuromuscular coördinations that children learn in their ordinary, unguided daily play indicates that the fundamental fact with reference to the progressive coördination of these successive sets of movements is physiological and not anatomical. The body is serving its function with reference to accomplishing given results. This is done by throwing into action successively coördinations which are more or less automatic. Those acts which are "ready to use," that are done at birth, are performed without anything more than the preliminary movements made by the child during gestation. They require, some of them, no practice; others, very little. The older the child becomes, the more complete the



## 174    The Healthful Art of Dancing

repertoire of coördinations becomes, the less are the coördinations ready to use, and hence the more is practice necessary. If we view the body as a functional unit it simplifies the case.

That study of anatomy which consists of merely a knowledge of the different systems is superficial and unreal as compared with that knowledge of anatomy which sees muscles, ligaments, and bones as having been developed by having to do specific acts. The act is the fundamental thing which determines the structure rather than the reverse. It is because the hand had to bring the object to the mouth of the individual, for example, that we may account for the insertion of the biceps on the radius rather than on the ulna. Insertion on the ulna would have given the biceps a far greater power as a flexor of the forearm, but one of the particular acts for which the biceps is adapted and which, perhaps, we

may assume was one of the acts which helped to produce it, was that act by which the individual reached for an object with the hand prone and grasped it, then bringing it to the mouth, supinated the hand, in order that the palm might bring its contents to the mouth. So the biceps was attached in such a way as to flex the forearm upon the upper arm, at the same time that it was acting as a supinator.

This illustration of the priority of use is one that might be carried over into the neurological field.

✓Let us turn now from muscular acts for physical ends to those muscular coördinations which are done for psychic purposes — the expression of anger, fear, hope, and so on. These demand complexity of coördination following and flowing into each other, never being twice exactly alike, for the conditions which arouse the emotions vary, and the expressive acts of the emotion

## 176    The Healthful Art of Dancing

itself vary correspondingly. A set of such incomprehensibly complex series of coördinations as is involved in the muscles of the face, of the throat, of the hands, of the back, demands the genius of art to portray — coördinations involving not merely the neuromuscular, but the neuroglandular system, involving the intestinal tract, as Mosso has shown, the bladder, and probably all the organs of the body. The whole body expresses the emotion — it is a unitary physiological act, rather than one which is built up by the laborious construction of adding one joint movement to another.

Most of the activities of modern life are built of those neuromuscular coördinations which have in former times been useful to the race, that is, by great biological units. Even in such technical accomplishments as playing the piano or the violin, using the typewriter, riding a bicycle, and using the

scalpel, we are using racially old movements almost entirely. That which is purely new constitutes but an incidental part, although, of course, a necessary part of the total act. Even here the combination is one of physiological units or wholes, rather than of individual muscles or individual joints; that is, it is a physiological association as contrasted with an anatomical association of muscular activities.

Turning now to the functioning of the body with reference to psychic states, the feelings which actuate us to-day differ in their objects to some extent from those which actuated us during the prehistoric days of man's life; but we cannot conceive of the fundamental psychic or emotional states as having changed. The study of the stock market is a new thing to think about or to feel about, but it is with the same old emotions of love, hate, fear, ambition, desire, in wonderfully complex ways, that we get

## 178    The Healthful Art of Dancing

the modern phenomenon; that is, here again we are using certain fundamental, unitary acts as contrasted with incidental or isolated mental faculties. The emotions themselves are fundamentally old, even though their application be to new things.

The way in which these emotions take their form in the body is also unchanged, and is the same among all the peoples of all the earth. We speak of thinking and willing, old complex acts — remaining essentially the same, even though we apply them to new things. Thinking, in so far as it is motor, is associated with the rehearsal of the muscular acts thought of. These are at bottom racially old neuromuscular coördinations. For example, even in such a complex matter as viewing a landscape we form our judgment of distance by eye movements.

I might go on and show how the reconstruction of our conception of the education

of the body, from one of associating anatomical groups to viewing it as a physiological whole, is at present reconstructing psychology. It is but recently that we have ceased to hear of a faculty of attention, a faculty of memory, of will, and the like; whereas we now know that there are as many different kinds of attention as there are different kinds of things to give attention to, and that there are as many different kinds of memory as there are different kinds of things to remember. With this crumbling of the faculty psychology there has fallen that theory of education which has aimed to train each faculty by itself and then adjust it to the other faculties. This is precisely the fate of that conception of physical education which aimed to train each muscle or joint and then coördinate it with the others.

Thus we find a violent contrast between that which is logical and that which is

## 180 The Healthful Art of Dancing

pedagogical. It is logical to build up muscular movements, but we find it to be against the whole tendency of children. We find that normal children learn the successive acts involved in plays and games with ease, that feeble-minded children may be measured in their feeble-mindedness pretty accurately by the extent to which they have learned those neuromuscular coördinations that have been common to our kind. We cannot think of man becoming fundamentally different with reference to the relation of structure and function from what he is now. He will continue to live a life of love, of hope, of fear, of desire, as he is living now; and he will express these old emotions in ways which are intelligible now. Therefore, for the child to learn his plays and games, his running, jumping, striking—all that play which involves skill of hand, coördination of eye and hand—is fundamental with reference

to his psychic activity, for he functions as a whole. It may be true that the time will come when man may no longer need to run or even to walk, but we cannot conceive of a time coming when the adult man will not need to have learned to walk when he was at the proper age, because of the bearings of this upon his neuromuscular system. His failing to learn to walk might be to his nervous development, somewhat as the cutting off of a tadpole's tail is to its subsequent development, or better, the omission of the gillslits in the human embryo. Adult man has no use for gillslits, but if the gillslits were lacking in the embryo, the blood circulation in man could not have developed in its present form.

Thus we see that not merely general neuromuscular coördinations should be taught to children, but specific ones, highly complex ones, racially old ones. To do the opposite tends toward the breaking down



## 182    The Healthful Art of Dancing

of the structure that has been built up through all the ages. To train the eyes to move independently would be to move away from sanity and wholesomeness. It would tend to break up that coördination of impressions and the unity of that act which we regard as visual thinking.

These coördinations are historically old. They are the kind of movements that have meant success. They are the kind of movements because of which our forefathers survived. The man who could run and jump and throw was better fitted to survive than the man who could not do these things with an equal degree of skill. Upon this basis the whole emotional and intellectual life is built. This accounts to some extent for the fact that the kinds of coördinations of which I have spoken — athletic sports, plays and games — are interesting to children as formal gymnastics are not interesting.

Thus, true physical education is not to be accomplished by the teaching of segregated muscular movements, but by the orderly development of increasingly complex movements which are racially old, which involve good posture of the body, which train the individual to express predominantly emotions consistent with modern life. These movements are to be expressed in terms of physiological acts to be accomplished, certain wholes, rather than as anatomical parts to be moved.

I have tried to show:

1. The unitary character of our neuromuscular as well as other acts;
2. That they exist in racially old combinations;
3. That we inherit these coördinations, or at least a strong tendency toward them;
4. That mental, moral, ethical, social life is built on them.

## 184 The Healthful Art of Dancing

We should therefore in our physical instruction educate:

1. In physiological units;
2. Toward racially old and inherited tendencies.

This paper is already so long that I can but suggest what should be discussed under the general heading of the nature of the curriculum through which the child should be led.

This consists first of the unguided plays of babyhood. During this period no instruction is necessary. Opportunity for free activity, rolling, kicking, and the like, is enough. The impulse within the child will lead him to perfect such mechanisms as are then developing. Following these come the games and sports of childhood. Here the child needs help. In old communities, suitable games are passed on from generation to generation of child-life without

adult aid; but in a country like ours, particularly in our great cities, made up largely of peoples from different countries, different villages, these play traditions are lost. They need to be restored to children by skilful teaching; not by formal instruction, but by that informal leadership which the well-equipped adult can give.

The old rhythmical movements which have been found among all the primitive peoples and in all civilizations have crystallized in the dance. These folk dances express in extraordinarily complete form man's history — the sowing of grain in the spring, the reaping in the fall, the chase. In fact, all of man's life has been portrayed and crystallized in these art forms, which we in America have allowed to die. They must be resurrected and given again to the children as part of their birthright, as a fundamental part of their education — not merely muscular education, but emotional educa-

## 186 The Healthful Art of Dancing

tion—for in these great plays and games of the world it is the whole individual that is called into activity. In this fact lies their extraordinary interest and value.

It is true that because of the school desk with its deforming tendencies we need to have special exercises that shall tend to overcome these deforming effects; but aside from this, the general curriculum of neuromuscular activities involved in physical education should be that based upon the physiological unit type found in these plays, dances, and games.



## X

### THE RETURN OF THE DANCE

**T**HE search for traditional dances of European peoples is a curiously disappointing one. Cities and villages on the well-established lines of travel sometimes indeed have these dances, but in these cases they are preserved mainly for exhibition to the traveller for financial considerations. For example — the Tyrolean dances sometimes seen in the Bois du Bologne restaurant in Paris: they were entertainments for the foreigner rather than the play of the people. It is not merely that these social occasions are protected from public view, but that the dances themselves have long since been dropped and forgotten. When one leaves the beaten

## 188    The Healthful Art of Dancing

track and pursues his search in communities where the traveller is wellnigh unknown, the search is almost as hopeless. The advertisement of a Kermess in a little, out-of-the-way village in Germany was promising, but in actual fact it was nothing but an all-day dance-hall waltz with heavy beer-drinking accompaniment. The old quaint costumes peculiar to the locality would have been as out of place as in any other ballroom. The old dances were gone — completely gone. Their memory even excited neither pride nor enthusiasm. The former customs, costumes and dances were generally regarded as old-fashioned, queer and provincial. The wealthier classes have long been making a strenuous endeavour to have the peasants in the vicinity of Marburg, Germany, continue the use of their picturesque costume. The peasants themselves, however, object; and in spite of the fact that there are various

inducements, financial and otherwise, offered to those who wear the old forms of dress, these unique and picturesque garments are rapidly disappearing from use. This is a general state of affairs and is not limited to one section or country.

Friends have said that the endeavour in which we are engaged to preserve those of the folk dances which are beautiful and wholesome, was so thoroughly against all these signs of the times that it was useless and futile. A more extended study of the situation indicates that the case is not a discouraging one—that our endeavour is but a part of a world-wide movement in intelligent and artistic circles — that it fits in with both a need and a demand — and that its success is inevitable. The reasons which have led to this conclusion are as follows:

Most children in their teens pass through a period which we call the “awkward age.”



## 190    The Healthful Art of Dancing

Boys, particularly, discover that they have hands and feet, discover in a new sense that these are not merely convenient appendages with which to handle things or to move oneself about with. The boy sitting "in company" will place his feet forward and then backward, will cross his knees, uncross them, will put his hands in his pockets and then pull them out, will have one hand in front and the other behind, then have both in front and both behind. This awkwardness and conscious endeavour to adjust and readjust so as to do a thing in proper form, applies not merely to the hands and feet. This is merely the most visible form in which the awkwardness and self-consciousness show themselves. The feelings themselves reach out more or less consciously to include mental activities, the expression of feeling, affection, dislike, pride, self-assertion. During this stage there is usually a con-

scious endeavour not to betray one's feelings. During childhood we expect children to act spontaneously and naturally, and during adult life, when it is well bred and well balanced, we also expect spontaneity and naturalness, but the spontaneity of adult life is usually attained through the deliberate and conscious choice of that which is in accordance with good social custom.

During the "awkward age" the individual is extraordinarily sensitive to those things which are queer and different. A boy who is still kept in short trousers when the rest of his playmates are in long trousers, suffers torment which is altogether in excess of any reasonable importance which may attach to this difference. It is of little account to the boy that his mother and father and sisters and aunts all say that he is not of the right age yet to have long trousers. If the rest of the boys have

## 192 The Healthful Art of Dancing

long trousers it makes him feel queer and different not to have them. The real world in which he lives is the world of "Boydom" — the public opinion which affects him most strongly is the public opinion of his crowd. The "consciousness of kind" is gripping him more firmly than it has ever gripped him before and is making him conform to the standards of his own world. This is one of the most cohesive social forces of the world. It is a force to which we are all susceptible. To wear a hat that is distinctively out of style, which is two or three years out of date as compared with the hats which our friends are wearing, annoys any of us. A coat may be in good condition, comfortable and suitable, but if it is markedly different in form and colour to the coats which the friends in our world are wearing, it hurts us to wear it. If in our world the men wear their

hair short and parted, it takes a man of extraordinary difference to wear his hair long and braided.

As the child goes through the "awkward age," and comes out into adult life, he feels another and almost equally powerful force gripping him, and that is the force which makes him want to emphasize his own individuality, the fact that he is a separate person, that he is not a mere duplicate of the rest, that he is a special and particular person. This is the feeling which makes us all feel strangely and perhaps offended when we meet some one else who has purchased a suit exactly like ours. I am told that a woman rarely feels complimented at meeting another woman who has a hat or a suit exactly the same in goods and pattern as her own. By means of a little different cut, a different use of ornament on a person, a different combination of goods and in a hundred

## 194 The Healthful Art of Dancing

other ways, we seek more or less unconsciously to assert our separateness.

There is a delicate balance then between these two forces. We are unwilling to be so different as to be queer and we are unwilling to be so like as to be common. We wish to observe all those special personal habits which distinguish us from the rest, provided they are not so different that people class us among the freaks.

This, which is so true and obvious with reference to the individual, is in certain ways as true with reference to communities. The whole civilized world is now going through a stage which is curiously like the "awkward age" of the adolescent child. Japanese men have wellnigh forsaken those interesting forms of hair dressing which have been characteristic of Japanese manhood for hundreds of years. They are endeavouring, more or less unconsciously, to express their citizenship in



*Painting by Salomon van Ruyssdael.*

*Photographed from the original in The Metropolitan Museum of Art*

## A DUTCH KERMES

THE KERMES IS ONE OF THE FOLK CUSTOMS RAPIDLY DISAPPEARING



VIRATA DANCE

the world. Local costumes, belonging to small communities or other special groups of people, are rapidly being dropped in favour of those costumes which are more generally used. Communities are afraid of being queer, of being provincial, of not belonging to the great world. They drop their local ceremonies which have for hundreds of years been carried on in connection with birth, marriage, death, the advent of spring, the gathering in of the crops, the coming of the May. The traveller sees less and less of that which is picturesque and different.

If there were nothing but this to say on this subject it would be hopeless and discouraging, but we have already entered upon the stage in the community life corresponding to the adult desire to be different as well as to be like, and all over the civilized world there are intelligent groups of people, led by those of artistic insight, who see the



## 196 The Healthful Art of Dancing

meaning of these old folk customs and ceremonies and who are deliberately associating themselves together to preserve these art forms in ways which may fit into modern life. In Skansen, Sweden, for example, the government is officially preserving and propagating the old folk customs, games and dances. Folk-lore societies everywhere are preserving the arts of the past for the use of the future; and our own endeavour in New York City to select from folk dances of the world those which fit modern occasions, and teach them to oncoming generations, has already met with brilliant and extended success.

Thus these two deep desires, one for the expression of individual life, and the other for the expression of community life, is coming to consciousness. The fundamental need of human nature for æsthetic self-expression, and of the community for æsthetic forms in which to express various



*Courtesy of Miss Brigham*

*Photograph by Axel Eliassons Konstforlag*

**GAME: ORSA. THE WHOLE FAMILY ENTER INTO  
THE GAMES**



*Courtesy of Miss Brigham*

*Photograph by Axel Eliassons Konstforlag*

**TYPICAL SCENE IN SWEDISH HOUSEHOLD**



*Courtesy of Mr. de Groot*

**LA CACHUCHA — A SPANISH DANCE**

**(SOUTH PARK SYSTEM OF CHICAGO. A CHICAGO FIELD HOUSE. NEIGHBORHOOD PLAY FESTIVAL. DAVIS SQUARE. GIRLS' CLASS IN LA CACHUCHA)**

community functions, are just as real as they ever were.

Stated in other words, the general reason why these folk arts have been passing seems to be that a critical attitude has been developed by the general spread of reading, education and travel, and that this critical attitude has produced self-consciousness. Folk art is naïve, and naïveté disappears in the presence of self-consciousness. Self-consciousness drove out these arts; now our conscious need of them is leading us to their restoration on a new level. Already even in our elementary schools various forms of art are recognized as essential parts of the educational programme.

The restoration of art as a common property is coming again, but now in forms consciously selected and pursued. The dance is the form of art which is most possible for the average person. A generation or two will again see it in its proper

## 198    The Healthful Art of Dancing

place in human life, adapted and developed with conscious reference to present-day social conditions. It also seems that ensemble singing, like dancing, will come again into popular life through conscious development in the schools.

The conscious restoration of such festivals as that of May Day, and the creation of suitable forms in which to express the spirit of liberty on the Fourth, are examples of how the community need for æsthetic expression is finding itself.

There is also a strong tendency in the social world to emphasize all those expressions of the emotions which are carried on by means of words, and to restrain the bodily expression of the feelings, to restrict gesture, to keep the face more or less immobile. This is not less true of the community than it is of the individual. This accounts partly for the decay in the celebration of festivals, pageants and community-feeling

ceremonies. This is just as true of the community as it is of the individual. So here again we are feeling the necessity and seeing the rise of a great wave which is restoring to us, both as individuals and as communities, those forms of feeling expression which are exemplified by festivals, by dancing and the like. Words are only indirect means for the expression of one's self. These other forms of art are far more adequate, satisfying and educational.

We thus see why these art forms have died down together, and how and why they are coming back in new and better form of development.





**DIVISION III**  
**PHILOSOPHY**





## XI

### FOLK DANCING AS AN ART

**T**HE development of folk dancing as an art form may be easily paralleled with the development of design, although in describing the development of design we have available a far larger amount of historic material from which to construct the story than has been found concerning the folk dance. Of course, design — like every other art form — has arisen in various ways. The following, however, appears to be one of the most definitely established origins.

When in moments of leisure the early man began to decorate his baskets and pottery with figures illustrating events of the chase or the fight, he had presented to

him a problem very different from that which existed when he had the wide expanse of the cliff or cave upon which to portray his figures: the space available for the design on the basket or pottery was limited and definite. Accordingly, in decorating his vessels there gradually arose the use of symbolic figures standing for certain events or even series of events. This compression of the story into a definite space was a means of converting every such representation into an art product having symbolic form.

It is believed that many of the folk dances originated in a similar way. The sowing of the grain in the spring, the reaping of the harvest in the fall, the pursuit of the enemy, the successful hunt — in fact, all of the chief events of human experience were rehearsed not only in words; the tale was accompanied by gestures and body expression.

The necessity of compressing events covering long periods of time into the short periods available for story-telling did for the narrative dances exactly what the space limitation did for design; it compelled the use of symbolic gestures embodying groups of activities. These stories, told both by word of mouth and by body movement, were repeated by the common people through the countless ages of man's early history, until they gradually developed coherency and uniformity, each one of its own kind. In every case — as is also true of folk music — the most effective form of presentation survived. A folk dance represents, then, the long history of human activity embodied in a specific art form. In the development of the dance the compressing element was the time, rather than the space, available.

In the museum at Oxford, England, is a collection of vases dug up in the island

## 206    The Healthful Art of Dancing

of Cyprus. The earliest of these vases are simply crude bottles or jugs about which strings had been arranged to serve as handles. The strings had gradually made marks upon the outsides of the bottles. Eventually the bottles were supplied with other handles, and the strings were no longer used. Then the owners painted on the bottles lines over the places where the strings had made marks. The painting of lines on the bottles became a decoration. Then, instead of having the lines running uniformly, some thoughtful person made another arrangement of them, one that he liked better. This process continued until the arrangement of lines — which first followed the strings — had lost all resemblance to the original string markings. Thus there were gradually developed pure designs, related solely to the size and shape of the bottle. From the last of the vases in the series it would never be guessed that the

design painted upon it was built upon the strings by means of which the bottle was originally carried.

In some of the old houses in Germany, I found the structural timbers standing out and showing through the plaster. The house frame had been built, fastened solid, and then plastered, the plastering being applied between the timbers. Of course, the timbers were not all straight; some were oblique, to keep the house from twisting. After a time many of the timbers were covered up, until finally all of them were hidden by plaster. Then imitation timbers were painted on the plastering for purposes of decoration. Now there existed no structural limitation as to where the lines should be painted; hence timbers were portrayed wherever it was thought that they showed to best advantage. In time people began to make crude symmetrical patterns out of the lines imitating

timbers. The process developed until the design was approximately pure, having absolutely no relation to the lines of force or stress and strain to which a building is subjected. Here, again, pure design grew out of the imitation of a structural element.

In music we have the symbolic use of tone as expressed in Wagner's *leitmotif*, where certain phrases always stand for certain ideas. In singing we have a whole range of evolution from the purely imitative to the pure art form. When we hear someone singing a beautiful composition, if we are listening to it from the standpoint of art, it makes little difference to us whether we understand the words or not. If we are listening to it so as to understand the intellectual content, then we want to know the words that are being sung. The song may be in a tongue that we do not understand, but we may understand the language of æsthetics in which also it speaks to us.



*Photographed by Miss Mary G. Huntsman*

# **A FESTIVAL — MIDSUMMER-NIGHT'S DREAM**

**THE FAIRIES GOING ON TO THE STAGE. - (THE APPROACH TO THE STAGE WAS OVER THIS  
RUSTIC BRIDGE CROSSING A BROOK)**





*Courtesy of Miss Brigham*

### MIDSUMMER-NIGHT POLE

*Photograph by A. Fomason*

IT IS THE CUSTOM FOR THE SWEDISH PEOPLE TO DANCE AROUND THIS POLE ON MID-

SUMMER NIGHT ALL NIGHT BEGINNING AT FIVE O'CLOCK

Language itself has passed through and is passing through a similar development. We must imagine that speech at first consisted partly at least of imitated sounds. We still have such words as "splash," "kiss," and "thump," which are of this character. They are words which by their very sound imitate that of which they are descriptive. Language has also other kinds of content. Children are always pleased when first they find that words can rhyme and that phrases can have rhythm. This other content of language develops until we have the forms of poetry. Poetry is that form of language in which we like to hear the most beautiful sentiments expressed. It is the adequate, the only adequate language, for saying certain great things. It is acquired, an art form embodying imitation, symbolism. It is not yet pure, and probably never will be pure, because of the necessary presence of the meaning.

## 210 The Healthful Art of Dancing

Just so the dance has been gradually constructed out of the muscular movements that man found it necessary to use in his daily occupations. Those exercises, properly arranged, produced rhythmical movements that are capable of expressing and arousing some of man's deepest and strongest feelings. Dancing is at first imitation; then it becomes symbolism; that is followed by the interpretation of emotional states; and finally the dance may become pure.

What is it that has happened in these and in other forms of art development? The essential thing has been selected and put in the foreground. It has been properly supported and displayed in its true relations. Consequently we see the final portrayal of the vital in art, and in art alone. True art brings out the truth that underlies the real. Art is then not the imitation of nature. It is the selection of the ideal



*Courtesy of Miss Brigham*

**DAILY OCCURRENCE ON THE GREEN AT NÄÄS AT 8.30 P.M. IT IS LIGHT UNTIL MIDNIGHT**



*Courtesy of Miss Brigham*

### A MIDSUMMER-NIGHT'S DANCE

*Photograph by A. Fontana*

that underlies the mass. Art means a stripping of the mass of that which is accidental, purposeless, of that which merely happened to be there and which obscured the central thing, and exhibiting the central thing, free from imperfections.

Thus dancing takes the drudgery of life and portrays it in its ideal, in its significant form of beauty. Art makes the ideal out of the real. The absolute real is not the most valuable part of life, because the real is necessarily covered with all manner of daily incidents — with dust. Its valuable parts need to be arranged, as all of life needs to be arranged in order that it may approximate the ideal. Art makes poetry out of the prose of life. Art makes dancing out of drudgery. In this general sense art is the pursuit of the ideal.

Man, I think, differs more from the animals by his relation to art — in other words, by his pursuit of the ideal — than

## 212 The Healthful Art of Dancing

in any other way. That person is least human who has become "disillusioned," who no longer sees the essential meaning of things, who only recognizes the crass, material "real." It is the same difference as exists between a person who sees the picture in a landscape and the person who sees merely the material things constituting the landscape — the earth and the trees and the grass.

Life in its deeper meaning does not consist merely of the real. It consists in the pursuit of that which is more true than the real, which underlies the real — in the pursuit of that seen by seers, prophets, artists. To strive for that means a most passionate and vital reality. This pursuit of the ideal is more fundamental than the pursuit of food, of clothing, of shelter. You remember the little girl that Jacob Riis tells about. She was seriously undernourished, she was cold because of insuffi-

cient clothing; but when a good woman came to the child and said, "What can I get for you?" she answered, "Oh, if I could but have a pair of red shoes!" The child was essentially right in her choice. She was pursuing the ideal, that which possessed for her beauty and significance. Many people live happily with but little clothing, inadequate food, with insufficient shelter: they possess the primary thing in life — some great ideals for which they live. I have no idea of undervaluing food and clothing and shelter; these things are necessary, but the pursuit of them is less distinctly human than is the pursuit of ideals.

The danger here in America — because of the youth of our country and because of the extremely rapid pace at which we have been compelled to widen our material responsibilities through the development of machinery — is the overvaluation of



## 214 The Healthful Art of Dancing

material achievement. Hence there has arisen danger that our ideals become merged into that materialism which shuts out the significance of life. There is now going on a great revolt against materialism, and the folk-dancing movement is part of that reaction. Folk dancing means the pursuit of that thing which is ideal — the joy of living — that which is more real than the drudgery of everyday life, that which makes human life interesting and significant.



## XII

### ELEMENTS OF THE DANCE

**S**OME years ago I remember visiting an art museum and seeing there a picture of a hen and chickens. While I was looking at the picture, I heard a very wise young person comment upon it from the standpoint of its truthfulness to nature. That person had evidently cared for chickens and knew from personal observation the exact feather markings that should be upon the kind of hen represented by the artist. He was able to criticize the picture with considerable learning from the standpoint of its pure likeness to nature. His conception of art evidently was that its fundamental element consists in the faithfulness with which a picture represents nature.

He did not know that the beauty and the purpose of that picture lay in the relations of its masses of colour, in the relation of light and shade, the relation of the parts of the picture to each other. He did not understand that the artist used the hen and chickens as a medium — not as an end. He might have criticized the picture from the standpoint of the texture of the paint almost as fairly as he criticized it with reference to its microscopic correspondence to nature. The artist of the painting had taken a thing from everyday life and used it as a medium for the expression of ideas.

*Imitation.* The peoples of the world have taken their weddings, births and deaths, spring and harvest, plowing and reaping and sowing, the treading of the grapes and the threshing of the grain, the making of shoes, the trades, all of human activities — the common content of life — and have told the story in art form.



ERNEST THOMPSON SETON'S BOYS' CAMP  
RESTORING MYSTERY AND LEGEND TO LIFE THROUGH CEREMONY



ERNEST THOMPSON SETON'S BOYS' CAMP — PERFORMING THE SNAKE DANCE

They have expressed these things in body rhythms, with balance, proportion, and unity. These are the dances of imitation.

The predominant effect of the imitative dance is one of grotesqueness. These dances are largely restricted to the movements involved in the occupations imitated. The dancer is not free to move his body as he pleases, being bound by the movements used in the activity out of which the dance is built, just as the artist who painted the hen and chickens is limited to a large extent by the necessity of making his picture really represent hen and chickens, as well as accomplishing the other, the artistic object.

The imitative dances are conveniently placed first, for they are closest to nature and are the lowest, rather than the highest art form. They seem to be one of the first steps that the savage takes away from the attitude of regarding life as something

merely to be lived, and toward the treating of it as something to be expressed by art — something to be arranged, in order to bring out the deeper meaning.

*Symbolism.* There is in dancing a second element which also conveys definite meaning but expresses it in a way quite different from that already mentioned. It does not consist of the imitation of any specific act, such as sowing or reaping; nor does it express in universal terms a fundamental emotion, such as joy, sadness, or triumph. It nevertheless expresses definite ideas or emotions. The effect is accomplished through the use of symbols. The language of symbols is a definite one. It is not instinctive as is the expression of the emotions by the face or body, but like any spoken language, is understood only by those who have learned it.

We Anglo Saxons use the language of symbols in muscular movement less than

do the Southern peoples. The Spanish, for example, will indicate a negative by holding the hand forward with the palm out and moving the index finger sideways in the vertical position. That movement expresses to them a negative as clearly as does the sideward shake of the head to us. Similarly, they have a forward and backward movement of the hand with the fingers at right angles to the arm, which is the symbol for "good-bye." A plain gold band on the third finger is a symbol, though not one of movement, which is generally understood by our people. The custom that men have of removing the hat is a symbol of reverence, of courtesy. Our flag is a symbol of the country for which it stands. It is not a picture of the country, nor does it specifically represent any of the emotions; and yet, a long-absent traveller seeing again the flag on his native shores will be affected not merely by the



intellectual group of associations connected with his country, but by certain emotions as well.

This language of symbols is elaborately used in some of the dances. For example, the symbol for "night" with one people is that of placing the hands upon the eyes, having the elbows akimbo. For "dawn" the hands are partially raised from the eyes.

There is no sharp line of separation between gesture and symbolic movement; they shade into each other. So we usually see the imitative dances, *i. e.*, those expressing the activities of sowing and reaping, the treading out of the grapes, or whatever the activity may be that is represented, containing movements that are symbolic.

A symbolic movement is one which often originally contained in itself a meaning, but which has lost that original meaning as such and remains merely a symbol for it. For instance, originally the savage



*Photograph by Paul Berger*

ISADORA DUNCAN  
INTERPRETER OF THE FEELING OF CLASSIC TIMES  
BY MEANS OF THE DANCE



*Photograph by Paul Berger*

**ISADORA DUNCAN AND THE DANCING CHORUS**

made a rude sketch of a cow. He gradually abbreviated the picture, until he had merely the three-cornered drawing, showing roughly the shape of the head with two horns. To one who had no knowledge that the three-sided figure with the two prongs came from the picture of a cow, it would be meaningless. The figure has developed from the picture of a cow into a symbol of a cow.

*Emotional interpretation.* The imitative dance relates to activities and ideas; the symbolic dance is more abstractly related, but still it concerns itself more with ideas than with feelings; the interpretative dance is more purely related to emotional states. As we see Isadora Duncan dancing the Seventh Symphony, we do not perceive that she is imitating any human activities whatever. In some of her dances for a moment she brings in imitation, when, for instance, she plays with knuckle bones;

## 222 The Healthful Art of Dancing

but she uses, on the whole, few symbolic movements. Her movements are predominantly old, instinctive movements of the body, particularly of the face, expressive of emotional states. I have never seen any one who governed the muscles of her face more perfectly, making them express as she pleased the emotions to be described or interpreted. And she uses not only her face, but her entire body — the neck, the shoulders, the back, arms, wrists, thighs, ankles, and feet, making each contribute its share in the perfect whole. In the grave movements and postures of a Greek funeral dance one sees dignity, reverence, mystery, and sorrow eloquently portrayed.

*Pure art.* Then finally we have the dances, or elements of the dance, that are not imitative, that do not employ symbols, that do not use the muscles of the body in ways racially old and instinctive. These are the dances that involve successive posi-

tions and movements of the body beautiful in themselves. In these forms the succession of movements is no less definite than is the succession of the chords in fine harmony, or the succession of tones in splendid harmony. Here we have the pure art of dancing, which means nothing in terms of ideas, which means nothing in terms of common emotion, but which is fundamentally related to beauty itself. The end is accomplished by the use of many of the laws that govern good modelling. The lines made by the body and the limbs must be such as would be beautiful in a statue; the positions must change into each other by movements which in themselves form curves and lines of grace and beauty. The theme or *motif* of the dance must be introduced, developed, and completed under such laws as govern poetry. The rhythms and accents must fall as definitely as they do in music. Thus the

## 224    The Healthful Art of Dancing

dance presents many of the same problems that are before the composer, the poet, the sculptor.

Relatively few dances possess all of these characteristics. The Irish jig, for example, appeals predominantly to certain rather unrefined and marked rhythms. It is "pure art," but not art of a high order, and corresponds rather closely to the complex rhythmical drumming that Wallascheck describes as found among primitive Australians.

The "pure art" dances are thus more modern than are those previously described. This group is further removed from nature, in the sense that the best of art is nature arranged. It is the most abstract group and is made by bringing out the various elements of beauty most purely and treating them individually. The most formal example of this type of dance is the ballet. It is not imitative, is not symbolic, it is not

interpretative; it expresses beauty alone. Much of our best music is of this character. It does not imitate the sounds of nature, uses no symbols, nor does it primarily interpret an emotional state.

Under these four rubrics: imitation, symbolism, emotional interpretation, and pure art, it is believed that the major elements of the dance may be included. The dances themselves may be to a limited extent classified under these rubrics. That is, there are dances which are predominantly imitative in their nature, as the Swedish Shoemakers' Dance and dances which imitate the sowing of the grain by the hand. Other dances are predominantly interpretative of the emotions. Many of the dances performed by Isadora Duncan are of the latter type. Finally there are dances that are primarily based on the joy of movement, expressing itself in pure art form, the positions, attitudes and movements



## 226 The Healthful Art of Dancing

assumed being such as to satisfy the canons of good art with reference to line, the elements of proportion, unity, and rhythm.

But more frequently we find that the dances consist of mixed elements: imitation and symbolism follow each other in such swift succession that the dance itself cannot be classified as belonging under either group. Emotional interpretation is also constantly discovered, even in dances that appear to be most purely imitative.

Then, again, there are dances which seem to be predominantly related to the beauty of the movements and the positions taken but which have running through them phrases expressive of definite emotion, ideas, or even imitation of common acts.



*Notice 1/4 the*

## XIII

### RHYTHM

**A**LMOST all the sounds of nature that come to our ear are heard by us in pulsations; that is, rhythmically. Even the chirping of insects comes to us in pulses, in rhythms. The blowing of the wind through the trees is not a steady sound; it comes in periods of alternating power and cessation, and is distinctly rhythmical. The sound of falling water is rhythmical. The tones and the number of pulsations per minute of the waters of Niagara have been written. The babbling of a brook to a person who has trained himself to listen can be expressed in musical tones. The wind blowing over a field of grass does not simply bend the blades. It sways the field

## 228    The Healthful Art of Dancing

in waves, and the waves are approximately equidistant from each other; they are rhythmical. Waves of a certain size are a certain distance from each other. The pounding of waves on a beach is in constantly recurring rhythms, and much of the fascination that lies in those sounds is traceable to the series of pulses in which the sounds come.

X    Rhythm underlies art. Its presence is most readily perceived in music. There we find a certain number of counts to a measure, a certain number of measures to a phrase. The music of all savage peoples is fundamentally rhythmical. The most common form of music is that produced by pounding; hence the drum is one of the most universal musical instruments. Certain Central African tribes carry on by means of the drum complicated rhythms which altogether surpass in complexity any rhythms of civilization. I am not referring

to that use of tone which has been introduced in the kettledrum and which has come into vogue since the Wagnerian time. The Central African people tell a story, more or less completely, by the beats of the drum. The story will be told in the varying rhythms of the drumming. To say things over and over in a rhythmical way appeals both to savages and to children; and in complicated ways it appeals to adults.

In decoration pure rhythm is the earliest form. One of the primary modes of decoration was the tattooing of the body in rhythmical designs.

Growth is rhythmical. We do not grow steadily, day by day. We grow in alternating periods of rest and work, and these periods form the great daily, monthly, and annual rhythms. There is a diurnal rhythm in the rate of the heart, in the depth of respiration, in the temperature of the body.

The planets move in orbits of mutual

## 230    The Healthful Art of Dancing

rhythms. Their distances, one from the other, can be expressed in relational mathematical terms. The storied "music of the spheres" would be music as truly as any other had we organs capable of recording these rhythmical pulsations.

✓ Getting closer to life, let us trace how this set of rhythms — the rhythm of the movements of the sun alternating with the movements of the moon — causes the inner rhythms. The diurnal rhythm of alternating darkness and light corresponds with the diurnal ebb and flood of life's forces. We feel different at night from what we feel during the day. We feel different in the fall from what we feel in the spring. We are better and more active at some times of the year than at others. The differences are not attributable merely to the direct effects of light and darkness. They are due to the flow of the vital forces within us.

It is significant — far more than a set

of coincidences — that the first stage of life occurs, not only in the case of human beings but also in the case of most of the higher animals, in periods related to the course of the moon. Women have this monthly rhythm developed in them to a marked degree. I am not referring particularly to the menstrual period, but to a certain pulse of acuteness of vision, acuteness of hearing, ability to touch most delicately experienced at that period which is the time of highest power. At the upstroke of life there is greater muscular strength, greater power to apply the mind, and the feelings are stronger than at the opposite end of the curve, when there is greater liability to depression and discouragement. Far more of the suicides of women occur at the ebb of the monthly rhythm than at flood. That which we are accustomed to call the monthly periodicity of women is merely one phase of an exceedingly large biological

## 232 The Healthful Art of Dancing

phenomenon of which that is merely an incidental evidence, and not the most important.

- ✓ The whole of human life rests upon rhyth-  
mical ebb and flow. Evolutionists agree that the most favourable place for the development of that form of life out of which human kind originated is the seashore — not inland nor in the deep sea, but where the water comes and goes over the surface of the land. There would be found the best food supply and the conditions for the development of early forms of life would there be most favourable. At the seashore, it is now generally believed, the lowest forms of animal life on this planet had their origin.

The tides are all related to the moon. During certain parts of the month they are higher and at other times lower. At certain times of the year they are higher than at others. The food supply of all tidal animals

—that is those living in that territory which is alternately covered and uncovered by sea water, depends upon the size of the tides. Evolutionists say that growth is coincident with the amplitude, or the reverse, of the food supply. That is, it depends upon tidal movements. Either the animal will grow most when the biggest tide is on, or grow most at the time of the lowest tide. In either case the rhythm of the tidal movement will be impressed profoundly upon the fundamental structure of animals living under this influence. When the periods of growth do not correspond with the periods of the moon and the tides, the animal dies.

For example, let us imagine that eggs are laid on a beach or in the water. Those that are laid so as to hatch during a favourable time will come to life and survive in greater proportion than will those laid to hatch at a less propitious time. Thus through survival there is established a



rhythm of reproduction corresponding to the tides. Owing to the influence of the ebb and flow of the tides, and thus of the food supply, the earliest forms of animal life had stamped into their very being this growth by pulses which corresponds to the tides and thus to the lunar months. When the single-celled animals became more highly developed they retained the diurnal and lunar monthly rhythms. These higher forms are the ancestors of the cells out of which the human body is built. Thus at the very start of life we are rhythmical in our life habits.

The hatching of many birds' eggs is in periods of weeks. For the duck it is four weeks and for the chicken three. The time that mammals carry their young is often expressible in terms of lunar months. For human kind it is nine months, and the number diminishes as we go down the scale of animal life. The length of time of gesta-

tion is related to tidal movements. So the whole basis of the ebb and flow of life is a rhythmical one, related to the movements of the tides. It is no wonder, then, that we love that which is rhythmical.

Rhythm forms the basis of all art — music — poetry, sculpture, painting, architecture. And rhythm has not been merely at the foundation; it has extended straight up into the superstructure. Take, for example, the highest form of activity, that connected with religion. It is there that we have the most rhythmical music. In the decorations found on the walls of fine churches and cathedrals the element of rhythm is distinctly expressed. There is the rhythmical walking of the processional, which is probably directly descendent from the old Greek dances. There is the use of rhythm and harmony of colour even in the clothing of those who are vested. Vitality expresses itself in a multitude of rhythmical

## 236    The Healthful Art of Dancing

ways. In the pursuit of most of the higher, the most beautiful, the most enjoyable things, man employs rhythm as a fundamental element.

Let us turn now to an example of the effects of rhythm upon human beings. Some years ago it was my good fortune to make a journey through the black belt of Alabama, where I observed the revival phenomena as shown in a series of meetings held in churches for coloured people. Owing to the kindness of a prominent church official, I was enabled to come into confidential relations with many pastors, and to meet and make medical examinations of some of those who had been most profoundly affected by the revivals. I examined a number of persons immediately after what is called "the visitation of the Holy Spirit" had taken place.

By means of a simple system of musical shorthand, I was able to record the various

rhythms used by the preachers, and to compare their effectiveness. Sitting back of the audience, usually in the gallery, my presence wholly unknown to the worshippers, it was possible for me to make unusually full observations. I saw the quiet audience under the stimulus of the constantly reiterated rhythms of the speaker's voice, now in speech, now in music, frequently accompanied by effective gesticulations, gradually beginning to nod or to tap gently with the feet on the floor. That movement was followed by slight swayings of the body, occurring so regularly as to give an impression not unlike that given by a field of wheat over which a soft breeze is blowing. The gentle hum of the accented voices, combined with the rhythms presented to eye and ear, had evidently a constantly accentuating effect.

The bodily movements became larger and more emphatic, the voices became

## 238    The Healthful Art of Dancing

stronger, and the rhythm was more positive. Occasionally individuals would rise from their seats, and with perfect rhythm of step, accompanied by lateral swinging of the body and singing, walk up and down the aisles. The general position of the audience was one of intense and absorbing attention; the bodies were inclined forward and the heads were erect.

Presently moans would be heard and a manifest thrill would go through the audience. Usually a young woman — or occasionally a man — would spring into the air with a wild shriek. The control of these people was so utterly at ebb that even the body balance was lost. They would make tremendous jumping movements involving the trunk, legs, and arms, accompanied by screams and cries of the most extraordinary intensity uttered in a very high pitch. I observed particularly one woman who weighed, I should say, about

two hundred pounds. She jumped straight into the air and then fell backward into the pew behind her, where the combined strength of four men was not sufficient to prevent her making these violent movements of the body. The exertion was followed by all the phenomena of exhaustion: relaxed muscles, shallow breathing, and dilated pupils.

This set of experiences, which cannot here be cited in detail, must serve as an illustration of the place that rhythmical movements have in arousing and expressing emotion among practically all the peoples of the earth. The war dances of the Indians; the occupation dances of very many savage peoples; the love dances, especially of the Orient — all tell a story of awakening and expressing various emotions by means of rhythmical body movements.

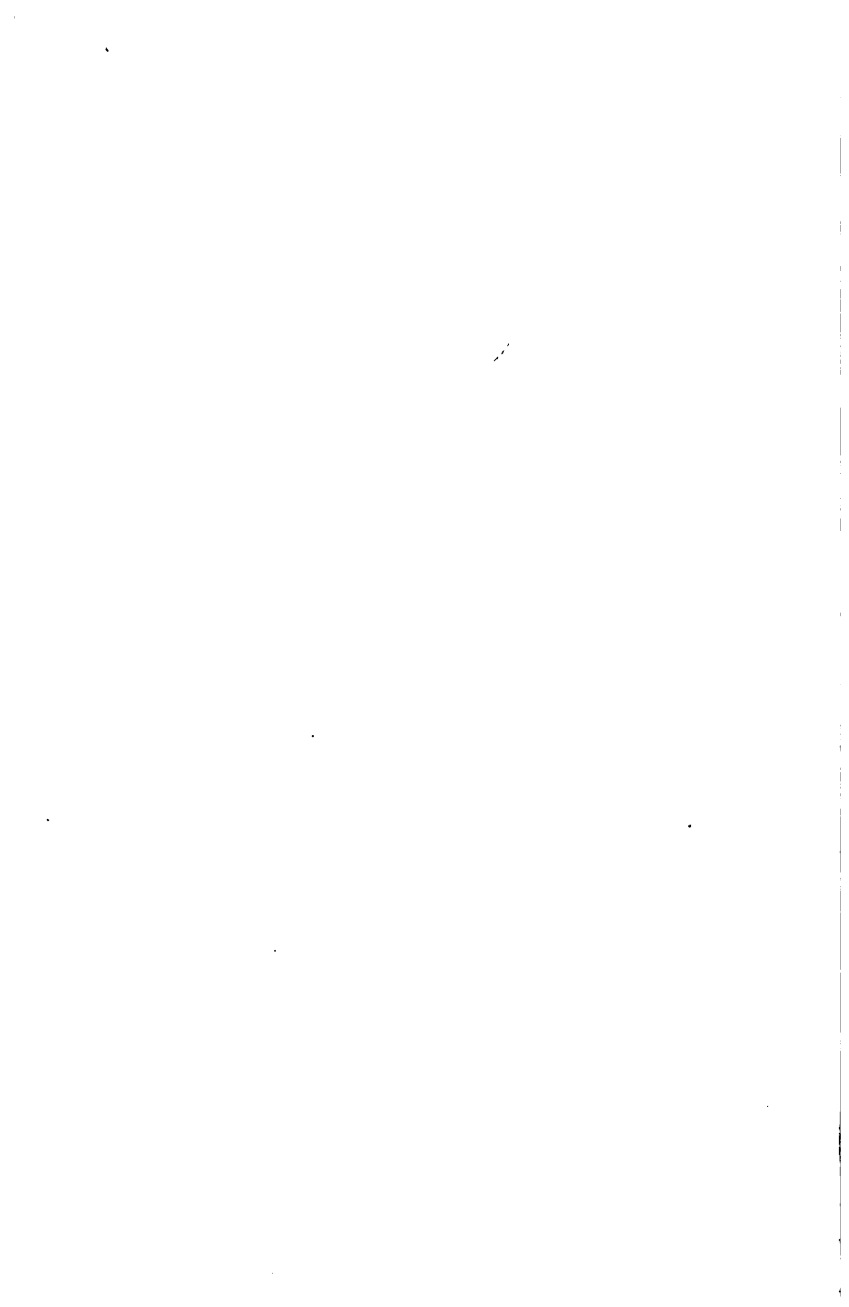
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## APPENDIX





## APPENDIX

### PLAYGROUND ASSOCIATION OF AMERICA

#### TENTATIVE REPORT OF THE COMMITTEE ON FOLK DANCING FOR 1908-09\*

1. The first object of your Committee on Folk Dancing has been to determine those folk dances and folk singing-games that are most useful under the conditions found in American playgrounds.

A. We have considered three kinds of playgrounds found in this country:

1. Country places, or large outdoor, grass-covered spaces.

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\* It is to be noted that the Committee on Folk Dancing has presented a report, not upon the social use of the folk dance, but upon the use of folk dancing where active exercise, large numbers of children and limited space are involved. Thus the lists of dances that are presented by this committee are designed to meet this particular need. This does not mean that there are not many other folk dances which are entirely suitable for social objects. For example, the Virginia Reel, which is referred to definitely as not being included in this list because it does not contain enough vigorous exercise, may be of great value from a social standpoint.

Attention was called to this matter in the conference on the report of the Committee at the Third Annual Congress, and instructions were issued that this explanation be added to the report.

LUTHER H. GULICK, President.

## 244 The Healthful Art of Dancing

2. Ordinary playgrounds with dirt surfaces.
3. Indoor playgrounds with board, cement, or asphalt floors.

B. We have also considered the kinds of people who use these playgrounds:

1. Small children (boys and girls, mixed).
2. Larger boys, in separate groups.
3. Larger girls, in separate groups.
4. Grown men and women.

C. We have also considered these folk dances and games for their value to those for whom they are intended, and not from the standpoint of the spectator, eliminating the element of personal display and choosing those in which large numbers can take part, and which have, in addition to a social element, the virtues of (1) simplicity, (2) vigorous action, (3) wholesome, natural, out-of-door spirit.

We have, therefore, compiled a list of folk dances which have been found successful and well loved, and have classified them as to their suitability for use in these different kinds of playgrounds and as to their suitability for use by small children, boys, girls, and adults.

2. Our second object has been to prepare a list of dances, which are of special significance and can be fitted into special occasions, such as festivals of the seasons, greeting, farewell, rejoicing, celebration of holidays, etc.

3. Our third object has been to make as complete as possible a list of printed matter relative to folk dancing, with printed outline of the character and special value of each, specifying each of the dances on our list as described therein.

Out of a list of seventy-nine folk dances compiled by your Committee, we have chosen those which were known and especially approved of by at least two of the committee.

We herewith submit:

First. A selected list of folk dances, followed by various classifications of these dances according to their suitability under different conditions.

Second. A list of dances representing various occupations.

Third. A list of dances suitable for special occasions.

Fourth. A list of printed matter relative to folk dancing.

## 246 The Healthful Art of Dancing

### SELECTED LIST OF FOLK DANCES

Arranged alphabetically according to nationalities of dances, with name of dance and name of book where description or music, or both, may be found: \*

Bohemian Dance . Komarno

9. "Folk Dance Music."

10. "Folk Dances."

Bohemian Dance . Strasak

9. "Folk Dance Music."

10. "Folk Dances."

Danish Dance . Ace of Diamonds

24. "Old Danish Folk Dances."

Danish Dance . . Dance of Greeting

29. "Popular Folk Games and Dances."

Danish Dance . . Shoemaker's Dance

24. "Old Danish Folk Dances."

English Dance . . Bean Setting (Morris Dance)

21. "The Morris Book."

English Dance . . How Do You Do, Sir? (Morris Dance)

21. "The Morris Book."

English Dance . . Laudnum Bunches (Morris Dance)

21. "The Morris Book."

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\* The number prefixed to the name of the book corresponds in each case to that prefixed to the title of book in the list of books of folk dances.

English Dance . . Maypole Dance

14. "Guild of Play Book of Festival and Dance."

Finnish Dance . . Bounding Heart

11. "Folk Dances and Games."

Finnish Dance . . Harvest Dance

11. "Folk Dances and Games."

Hungarian Dance . Csardas

10. "Folk Dances."

Irish Dance. . . Jig

9. "Folk Dance Music."

10. "Folk Dances."

Italian Dance . . Tarantella

9. "Folk Dance Music."

10. "Folk Dances."

Norwegian Dance . Mountain March

24. "Old Danish Folk Dances."

Russian Dance . Comarinskaia

12. "Folk Dances for Men."

9. "Folk Dance Music."

10. "Folk Dances."

## **248    The Healthful Art of Dancing**

**Scotch Dance       .   Highland Fling**

**10. "Folk Dances."**

**Scotch Dance   . .   Highland Reel**

**10. "Folk Dances."**

**Scotch Dance   . .   Highland Schottische**

**11. "Folk Dances and Games."**

**Swedish Dance   .   Bleking**

**28. "Old Swedish Folk Dances."**

**Swedish Dance   .   Clap Dance**

**28. "Old Swedish Folk Dances."**

**33. "Swedish Recreative Exercises for Schools  
and Playgrounds."**

**Swedish Dance   .   Fjalnas Polska**

**32. "Swedish Folk Dances."**

**Swedish Dance   .   Oxdans**

**28. "Old Swedish Folk Dances."**

**Swedish Dance   .   Reap the Flax**

**33. "Swedish Recreative Exercises for Schools  
and Playgrounds."**

**Swedish Dance   . .   Trollen**

**8. "The Folk Dance Book."**

**Swedish Dance   .   Varsouvienne**

**28. "Old Swedish Folk Dances."**

**Swedish Song Play .   Carousel**

**31. "Song Plays."**

Swedish Song Play . Hey, Little Lassie

15. "Gymnastic Dancing."

Swedish Song Play . How Do You Do, My  
Partner?

29. "Popular Folk Games and Dances."

Swedish Song Play . I See You

31. "Song Plays."

Swedish Song Play . Kull Dance

10. "Folk Dances."

Swedish Song Play . Ma's Little Pigs

10. "Folk Dances."

Swedish Song Play . Nigare Polska

33. "Swedish Recreative Exercises for Schools  
and Playgrounds."

Swedish Song Play . Peter Magnus

31. "Song Plays."

Swedish Song Play . Ritsh, Ratsh

31. "Song Plays."

Swedish Song Play . To-day is the First of May

31. "Song Plays."

#### ADDITIONAL DANCES

#### NOT FOLK DANCES, BUT FOUND DESIRABLE

Chorus Jig . . . Mr. M. B. Gilbert,  
Boston, Mass.

Not published.



## 250    The Healthful Art of Dancing

Christmas Dance .   Mrs. M. H. Woolnoth,  
London, England.

14. "Guild of Play Book of Festival and Dance."

Jumping Jack . . . Mr. Hebbart, Providence, R.I.

12. "Folk Dances for Men."

Lilt . . . . . Dr. W. G. Anderson,  
Yale University, New  
Haven, Conn.

12. "Folk Dances for Men."

Spring Flower Dance .   Mrs. M. H. Woolnoth,  
London, England.

14. "Guild of Play Book of Festival and Dance."

Ugly Mug . . . . Mr. M. B. Gilbert,  
Boston, Mass.

Not published.

### DANCES SUITABLE FOR GRASS PLAYGROUNDS

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Ace of Diamonds .	Danish
Bean Setting . . .	English (Morris Dance)
Bleking . . . . .	Swedish
Carousel . . . . .	Swedish (Song Play)
Clap Dance . . .	Swedish
Dance of Greeting .	Danish
Fjalnas Polska . .	Swedish
Harvest Dance . . .	Finnish

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Hey, Little Lassie .	Swedish	(Song Play)
How Do You Do, My Partner? .	Swedish	(Song Play)
How Do You Do, Sir? . . . .	English	(Morris Dance)
I See You . . . .	Swedish	(Song Play)
⊥ Kull Dance . . .	Swedish	(Song Play)
Laudnum Bunches.	English	(Morris Dance)
Ma's Little Pigs .	Swedish	(Song Play)
Maypole Dance .	English	
⊥ Mountain March .	Norwegian	
Nigare Polska . . .	Swedish	(Song Play)
Oxdans . . . .	Swedish	
Peter Magnus . . .	Swedish	(Song Play)
Reap the Flax . . .	Swedish	
Ritsh, Ratsh . . .	Swedish	(Song Play)
⊥ Shoemaker's Dance	Danish	
Tarantella . . . .	Italian	
To-day is the First of May . . . .	Swedish	(Song Play)

**DANCES SUITABLE FOR PLAYGROUNDS WITH DIRT  
SURFACE**

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Ace of Diamonds .	Danish	
Bean Setting . . .	English	(Morris Dance)

## 252    The Healthful Art of Dancing

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Bleking . . . .	Swedish	
Bounding Heart .	Finnish	
Clap Dance . .	Swedish	
Fjalnas Polska .	Swedish	
Hey, Little Lassie .	Swedish	(Song Play)
How Do You Do, My Partner? .	Swedish	(Song Play)
How Do You Do, Sir? . . . .	English	(Morris Dance)
Kull Dance . .	Swedish	(Song Play)
Laudnum Bunches.	English	(Morris Dance)
Ma's Little Pigs .	Swedish	(Song Play)
Maypole Dance .	English	
Nigare Polska . .	Swedish	(Song Play)
Oxdans . . . .	Swedish	
Peter Magnus . .	Swedish	(Song Play)
Reap the Flax . .	Swedish	
Shoemaker's Dance	Danish	
To-day is the First of May . . . .	Swedish	(Song Play)
Trollen . . . .	Swedish	

### DANCES SUITABLE FOR INDOOR PLAYGROUNDS

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Ace of Diamonds .	Danish	
Bean Setting . .	English	(Morris Dance)

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Bleking . . . .	Swedish	
Bounding Heart .	Finnish	
Carousel . . . .	Swedish	(Song Play)
Clap Dance . . ,	Swedish	
Comarinskaia . .	Russian	
Csardas . . . .	Hungarian	
Dance of Greeting .	Danish	
Fjalnas Polska .	Swedish	
Harvest Dance . .	Finnish	
Hey, Little Lassie .	Swedish	(Song Play)
— Highland Fling .	Scotch	
Highland Reel . .	Scotch	
— Highland Schot- tische . . . .	Scotch	
How Do You Do, My Partner? . .	Swedish	(Song Play)
How Do You Do, Sir? . . . .	English	(Morris Dance)
I See You . . . .	Swedish	(Song Play)
Jig . . . . .	Irish	
Komarno . . . .	Bohemian	
Kull Dance . . . .	Swedish	(Song Play)
Laudnum Bunches .	English	(Morris Dance)
Ma's Little Pigs .	Swedish	(Song Play)
Mountain March .	Norwegian	
Nigare Polska . .	Swedish	(Song Play)
Oxdans . . . .	Swedish	

## 254    The Healthful Art of Dancing

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Peter Magnus . . .	Swedish (Song Play)
Reap the Flax . . .	Swedish
Ritsh, Ratsh . . .	Swedish (Song Play)
Shoemaker's Dance	Danish
Strasak . . . .	Bohemian (Song Play)
Tarantella . . .	Italian
To-day is the First of May . . . .	Swedish (Song Play)
Trollen . . . .	Swedish
Varsouvienne . .	Swedish

### DANCES SUITABLE FOR SMALL CHILDREN

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Ace of Diamonds .	Danish
Bleking . . . .	Swedish
Bounding Heart .	Finnish
Carousel . . . .	Swedish (Song Play)
Clap Dance . . .	Swedish
Csardas . . . .	Hungarian
Dance of Greeting .	Danish
Fjalnas Polska .	Swedish
Hey, Little Lassie .	Swedish (Song Play)
How Do You Do, My Partner? .	Swedish (Song Play)
I See You . . .	Swedish (Song Play)
Komarno . . . .	Bohemian

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Kull Dance . . .	Swedish (Song Play)
Ma's Little Pigs . . .	Swedish (Song Play)
Maypole Dance . . .	English
Mountain March . . .	Norwegian
Nigare Polska . . .	Swedish (Song Play)
Oxdans . . . . .	Swedish
Peter Magnus . . .	Swedish (Song Play)
Reap the Flax . . .	Swedish
Ritsh, Ratsh . . .	Swedish (Song Play)
Shoemaker's Dance	Danish
Strasak . . . . .	Bohemian (Song Play)
To-day is the First of May . . . . .	Swedish (Song Play)
Trollen . . . . .	Swedish
Varsouvienne . . .	Swedish

## DANCES SUITABLE FOR LARGER BOYS

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Bean Setting . . .	English (Morris Dance)
Bleking . . . . .	Swedish
Comarinskaia . . .	Russian
How Do You Do, Sir? . . . . .	English (Morris Dance)
Jig . . . . .	Irish
Jumping Jack . . .	Irish
Komarno . . . . .	Bohemian

## 256    The Healthful Art of Dancing

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Laudnum Bunches.	English      (Morris Dance)
Lilt . . . . .	Irish
Oxdans . . . . .	Swedish
Reel . . . . .	Scotch

### DANCES SUITABLE FOR LARGER GIRLS

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Ace of Diamonds .	Danish
Bean Setting . . .	English      (Morris Dance)
Bleking . . . . .	Swedish
Carousel . . . . .	Swedish      (Song Play)
Clap Dance . . . .	Swedish
Comarinskaia . . .	Russian
Csardas . . . . .	Hungarian
Fjalnas Polska . .	Swedish
Harvest Dance . . .	Finnish
Highland Fling . .	Scotch
Highland Reel . . .	Scotch
Highland Schot- tische . . . . .	Scotch
How Do You Do, My Partner? . . .	Swedish      (Song Play)
How Do You Do, Sir? . . . . .	English      (Morris Dance)
I See You . . . . .	Swedish      Song Play)
Jig . . . . .	Irish

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Komarno . . .	Bohemian	
Kull Dance . .	Swedish	(Song Play)
Laudnum Bunches .	English	(Morris Dance)
Maypole Dance .	English	
Mountain March .	Norwegian	
Nigare Polska . .	Swedish	(Song Play)
Peter Magnus . .	Swedish	(Song Play)
Reap the Flax . .	Swedish	
Shoemaker's Dance	Danish	
Strasak . . . .	Bohemian	(Song Play)
Tarantella . . .	Italian	
To-day is the First of May . . .	Swedish	(Song Play)
Trollen . . .	Swedish	
Varsouvienne . .	Swedish	

## DANCES SUITABLE FOR ADULTS

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Ace of Diamonds .	Danish	
Bean Setting (men)	English	(Morris Dance)
Bleking . . . .	Swedish	
Bounding Heart .	Finnish	
Clap Dance . .	Swedish	
Comarinskaia . .	Russian	
Csardas . . . .	Hungarian	
Fjalnas Polska .	Swedish	



## 258    The Healthful Art of Dancing

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Harvest Dance . . .	Finnish	
Highland Fling . . .	Scotch	
Highland Reel . . .	Scotch	
Highland Schot- tische . . . . .	Scotch	
How Do You Do, Sir? (men) . . .	English	(Morris Dance)
Jig . . . . .	Irish	
Komarno . . . . .	Bohemian	
Kull Dance . . .	Swedish	(Song Play)
Laudnum Bunches (men) . . . . .	English	(Morris Dance)
Maypole Dance . . .	English	
Mountain March . . .	Norwegian	
Oxdans (men) . . .	Swedish	
Strasak . . . . .	Bohemian	(Song Play)
Tarantella . . . . .	Italian	
Varsouvienne . . .	Swedish	

### DANCES OF VARIOUS OCCUPATIONS

<i>Name of Dance</i>	<i>Nationality of Dance</i>	
Carousel (Riding in the Merry-go- Round) . . . . .	Swedish	
English and Roman Soldiers . . . . .	Traditional	Singing Game

<i>Name of Dance</i>	<i>Nationality of Dance</i>
Jolly is the Miller .	Traditional Singing Game
King of France . .	Traditional Singing Game
Milking Pails . .	English Singing Game
Mountain March .	Norwegian
Oxdans (mock fight)	Swedish
Sailor's Hornpipe .	English Navy
Shepherds, Hey .	English (Morris Dance)
Shoemaker's Dance	Danish
Tailor's Dance . .	Swedish Singing Game
Washing Song and Dance . . .	Swedish Singing Game
Weaving Dance .	Swedish

## DANCES SUITABLE FOR SPECIAL OCCASIONS

<i>Special Occasion</i>	<i>Name of Dance</i>
Christmas . . . .	Christmas Time
1. "Book of Song Games and Ball Games."	
31. "Song Plays."	
Christmas . . . .	Christmas Dance
14. "Guild of Play Book of Festival and Dance."	
Easter . . . . .	Christmas Time (last stanza sung first)
1. "Book of Song Games and Ball Games."	
31. "Song Plays."	

## 260 The Healthful Art of Dancing

### *Special Occasion*

### *Name of Dance*

Farewell. . . . . To-day is the First of  
May. (2nd part.) (Sub-  
stitute any other special  
day.) The second stanza  
contains the farewell.

### 31. "Song Plays."

Fourth of July . . . Minuet

### 14. "Guild of Play Book of Festival and Dance."

Fourth of July . . . Indian Dance

### 17. "Indian Dances."

Greeting . . . . . Danish Greeting Dance

### 10. "Folk Dances."

Greeting . . . . . Gustaf's Skol (Toast to  
Gustaf)

### 11. "Folk Dances and Games."

Greeting . . . . . How Do You Do, My  
Partner?

### 29. "Popular Folk Games and Dances."

Greeting . . . . . How Do You Do, Sir?

### 21. "The Morris Book."

Greeting . . . . . Kull Dance

### 10. "Folk Dances."

Greeting . . . . . Nigare Polska

### 33. "Swedish Recreative Exercises for Schools and Playgrounds."

Hallowe'en . . . . . Hallowe'en

### 1. "Book of Song Games and Ball Games."

<i>Special Occasion</i>	<i>Name of Dance</i>
Harvest Time . . .	Finnish Harvest Dance
11. "Folk Dances and Games."	
Harvest Time . . .	French Vintage Dance
11. "Folk Dances and Games."	
Harvest Time . . .	Reap the Flax
33. "Swedish Recreative Exercises for Schools and Playgrounds."	
Harvest Time . . .	Oats, Peas, Beans
4. "Children's Singing Games."	
Harvest Time . . .	Mow, Mow the Oats
4. "Children's Singing Games."	
Rejoicing . . . .	Carousel
31. "Song Plays."	
Rejoicing . . . .	I See You
31. "Song Plays."	
Rejoicing . . . .	Tarantella
9. "Folk Dance Music."	
10. "Folk Dances."	
Springtime . . . .	Bean Setting and Other Morris Dances
21. "The Morris Book."	
Springtime . . . .	Cornish May Dance
29. "Popular Folk Games and Dances."	
Springtime . . . .	Maypole Dance
14. "Guild of Play Book of Festival and Dance."	

## 262 The Healthful Art of Dancing

*Special Occasion*

*Name of Dance*

Springtime . . . . . To-day is the First of May

31. "Song Plays."

St. Patrick's Day . . . Irish Jig

9. "Folk Dance Music."

10. "Folk Dances."

St. Patrick's Day . . . Irish Lilt

12. "Folk Dances for Men."

Washington's Birthday. Minuet

14. "Guild of Play Book of Festival and  
Dance."

Washington's Birthday. Indian Dance

17. "Indian Dances."

### BOOKS ON FOLK DANCING

#### 1. BOOK OF SONG GAMES AND BALL GAMES.

Kate F. Brenner.

Published by George Philip and Son, 32 Fleet  
St., E. C., London, England. Price, 3 shillings,  
6 pence.

Contains music and descriptions of twenty-one  
Swedish ring games, with words translated and  
altered, so as to be more suitable for school chil-  
dren.

Among them are:

Christmas Time

Hallowe'en

**2. CHILDREN'S SINGING GAMES (First and Second Series).**

Alice B. Gomme.

Published by David Nutt, 57 Long Acre, W. C.,  
London, England. Price, 3 shillings, 6 pence.

Contains a clear and definite description of music  
for about a dozen of the traditional children's  
games of England. Among them are:

Green Gravel

Milking Pails

When I Was a Young Girl

**3. CHARACTERISTIC SONGS AND DANCES OF ALL NATIONS.**

James Duff Brown and Alfred Moffat.

Published by Bayley and Ferguson, 2 Gt. Marl-  
borough St., London, England. Price \$2.25.

Contains songs of all nations, a small proportion  
of them folk dance melodies. There are a few  
notes on the general character of some of the dances,  
but no descriptions of the dances themselves are  
given.

**4. CHILDREN'S SINGING GAMES.**

Mari R. Hofer.

Published by A. Flanagan Company, 266 Wabash  
Ave., Chicago, Ill. Price, 50 cents.

## **264    The Healthful Art of Dancing**

Contains, among others, music and descriptions  
of:

**Oats, Peas, Beans**

**Mow, Mow the Oats.**

### **5. DANCE SONGS OF THE NATIONS.**

**Oscar Duryea.**

**Published by Oscar Duryea, 200 West 72d St.,  
New York City. Price, \$2.**

### **6. DANCING.**

**Mrs. Lily Grove.**

**Published by Longmans, Green and Co., 91  
Fifth Ave., New York City. Price, \$2.50.**

**Contains a few folk dance descriptions.**

### **7. DANISH FOLK DANCE MUSIC.**

**Published by the Danish Folk Dance Society,  
Denmark. Obtainable of G. E. Stechert and  
Co., 129 West 20th St., New York City. Price,  
\$1.50.**

**Contains the music to the dances described in  
"Old Danish Folk Dances."**

### **8. FOLK DANCE BOOK, THE.**

**Dr. C. Ward Crampton.**

**Published by A. S. Barnes and Co., 11 East 24th  
St., New York City. Price, \$1.50.**

Contains, among others, music and description of:  
Trollen

#### 9. FOLK DANCE MUSIC.

Elizabeth Burchenal and Dr. C. Ward Crampton.

Published by G. Schirmer, 35 Union Square,  
New York City. Price: paper, \$1.50; cloth,  
\$2.

Contains seventy-six folk dance melodies. Among  
others, the most popular are the following folk  
dances:

Comarinskaia	Komarno	Tarantella
Irish Jig	Strasak	

#### 10. FOLK DANCES.

Elizabeth Burchenal.

Published by G. Schirmer, 35 Union Square,  
New York City. Price, \$1.50.

Contains dance music, descriptions and illustrations of twenty-five of the folk dances introduced by the author in the Public Schools Athletic League of New York City. Among others are:

Comarinskaia	Ma's Little Pigs
Csardas	Scottish Reel and Fling
Irish Jig	Strasak
Kull Dance	Tarantella



## 266 The Healthful Art of Dancing

### 11. FOLK DANCES AND GAMES.

Caroline Crawford.

Published by A. S. Barnes and Co., 11 East 24th St., New York City. Price, \$1.50.

Contains, among others, music and descriptions of  
Bounding Heart                      French Vintage Dance  
Finnish Harvest Dance      Gustaf's Skol  
Highland Schottische

### 12. FOLK DANCES FOR MEN.

Published in *Physical Training*, a monthly journal of the Young Men's Christian Association, 124 East 28th St., New York City, March, April, May and June, 1908. Price, 15 cents per copy.

Contains music and descriptions of dances found useful for men. Among them are:

Comarinskaia                      Irish Lilt  
Jumping Jack

### 13. GRAMMAR OF THE ART OF DANCING.

Translated from the German by Frederick A. Zorn. Price, \$10.

This is the most complete work on the technique of dancing. It also suggests various national dance characteristics.

**14. GUILD OF PLAY BOOK OF FESTIVAL AND DANCE.**  
**G. T. Kimmins.**

Published by J. Curwen and Sons, 24 Berners St.,  
W., London, England. Price, 5 shillings.

Contains music and descriptions of old English dances arranged by Mrs. M. H. Woolnoth and danced at Bermondsey Settlement in London, by the Children of the Guild of Play. Among others are the following:

Christmas Dances	Minuet
Maypole Dance	Spring Flower Dance
Welsh Dance	

**15. GYMNASTIC DANCING.**

**Mary Wood Hinman.**

Published by Mary Wood Hinman, University of  
Chicago High School, Chicago, Ill. Price,  
\$2.

Contains music and a number of folk dances, mostly Swedish. Notes on the accompanying dances are given with each piece of music, but are of use only to those who are familiar with the dances. They are not intended as descriptions. The only dances that could be followed from the notes are:

Doves	Hey, Little Lassie
Nursery Rhymes	

## 268 The Healthful Art of Dancing

### 16. HISTORY OF DANCING, A.

Gaston Vuillier.

Out of print, but some copies can be obtained through G. E. Stechert and Co., 129 West 20th St., New York City. Price, \$4.

Contains profuse illustrations and gives general historical review of the development of the art of dancing.

### 17. INDIAN DANCES.

Published by Thomas Charles Co., 80 Wabash Ave., Chicago Ill. Price, 15 cents.

### 18. LEKSTUGAN.

Hirsch's Forlag, Stockholm, Sweden.

Obtainable of G. Schirmer, 35 Union Square, New York City. Price, \$1.50.

### 19. MAYPOLE EXERCISES.

Published by J. Curwen and Sons, 24 Berners St., W., London, England. Price, 1 shilling.

### 20. MAYPOLE POSSIBILITIES.

Janette C. Lincoln.

Published by F. A. Bassette Co., German Building, Springfield, Mass. Price, \$1.

**21. MORRIS BOOK, THE.**

Cecil J. Sharp and H. C. MacIlwaine.

Published by Novello & Co., 21 East 17th St.,  
New York City. Price, \$1.25.

Contains very clear and definite descriptions of  
twelve of the best Morris Dances in England.  
Among them are:

Bean Setting

How Do You Do, Sir?

Laudnum Bunches

**22. MORRIS DANCES.**

Collected and edited by John Graham.

Published by J. Curwen & Sons, 24 Berners St.,  
W., London, England. Price, 2 shillings.

Contains music and descriptions of eleven Morris  
dances, among them:

Constant Billy

Bluff King Hal

Shepherds, Hey

**23. MORRIS DANCE TUNES (Sets 1 and 2).**

Cecil J. Sharp and H. C. MacIlwaine.

Published by Novello and Co., 21 East 17th St.,  
New York City. Price, \$1 each.

Contains music for the dances described in "The  
Morris Book."

## **270 The Healthful Art of Dancing**

### **24. OLD DANISH FOLK DANCES.**

A translation by Lida S. Hanson and Laura W. Goldsmith, of the Handbook of the Danish Folk Dance Society.

Published by G. E. Stechert & Co., 129 West 20th St., New York City. Price: description, 75 cents; music, \$2.70; both, \$3.45.

Contains descriptions of forty-four Danish folk dances, and is especially useful to those who are already familiar with Danish dances. Among others the following are described:

Ace of Diamonds                      Mountain March  
Shoemaker's Dance

### **25. OLD DEVONSHIRE DANCES.**

Mildred Bult.

Published by J. Curwen & Sons, 24 Berners St., W., London, England. Price, 1 shilling.

Contains music and descriptive outlines of six Devonshire dances, among others being:

The Triumph

### **26. OLD FAMILIAR DANCES WITH FIGURES.**

Arranged by C. Gott.

Published by Oliver Ditson, 150 Tremont St., Boston, Mass. Price, 50 cents.

Contains music and descriptive outlines of a number of Contra dances and French dances.

**27. OLD ENGLISH GAMES AND PHYSICAL EXERCISES**  
(for children).

Mrs. Florence Kirk.

Published by Longmans, Green and Co., 91  
Fifth Ave., New York City. Price, 50 cents.

**28. OLD SWEDISH FOLK DANCES.**

A translation of the Hand Book of the Swedish  
Folk Dance Society.

Published by Neils Bergquist, Tompkinsville,  
Staten Island, N. Y. Price, 75 cents.

Contains, among others, descriptions of:

Clap Dance

Varsouvienne

Oxdans

Weaving Dance

The music for these is found in "Lekstugan."

**29. POPULAR FOLK GAMES AND DANCES.**

Mari R. Hofer.

Published by A. Flanagan Co., 266 Wabash  
Ave., Chicago, Ill. Price, 75 cents.

Contains music and descriptive outlines, among  
them the following:

Dance of Greeting

Twining Wreath

## **272 The Healthful Art of Dancing**

### **30. SINGING GAMES.**

**M. C. Gillington.**

Published by J. Curwen and Sons, 24 Berners St.,  
W., London, England. Price, 1 shilling.

### **31. SONG PLAYS.**

**Jakob Bolin.**

Published by Jakob Bolin, 645 Madison Ave.,  
New York City. Price, 75 cents.

Contains, among others, music and descriptions  
of:

Carousel	I See You
Christmas Time	Peter Magnus
To-day is the First of May	Ritsh, Ratsh

### **32. SWEDISH FOLK DANCES.**

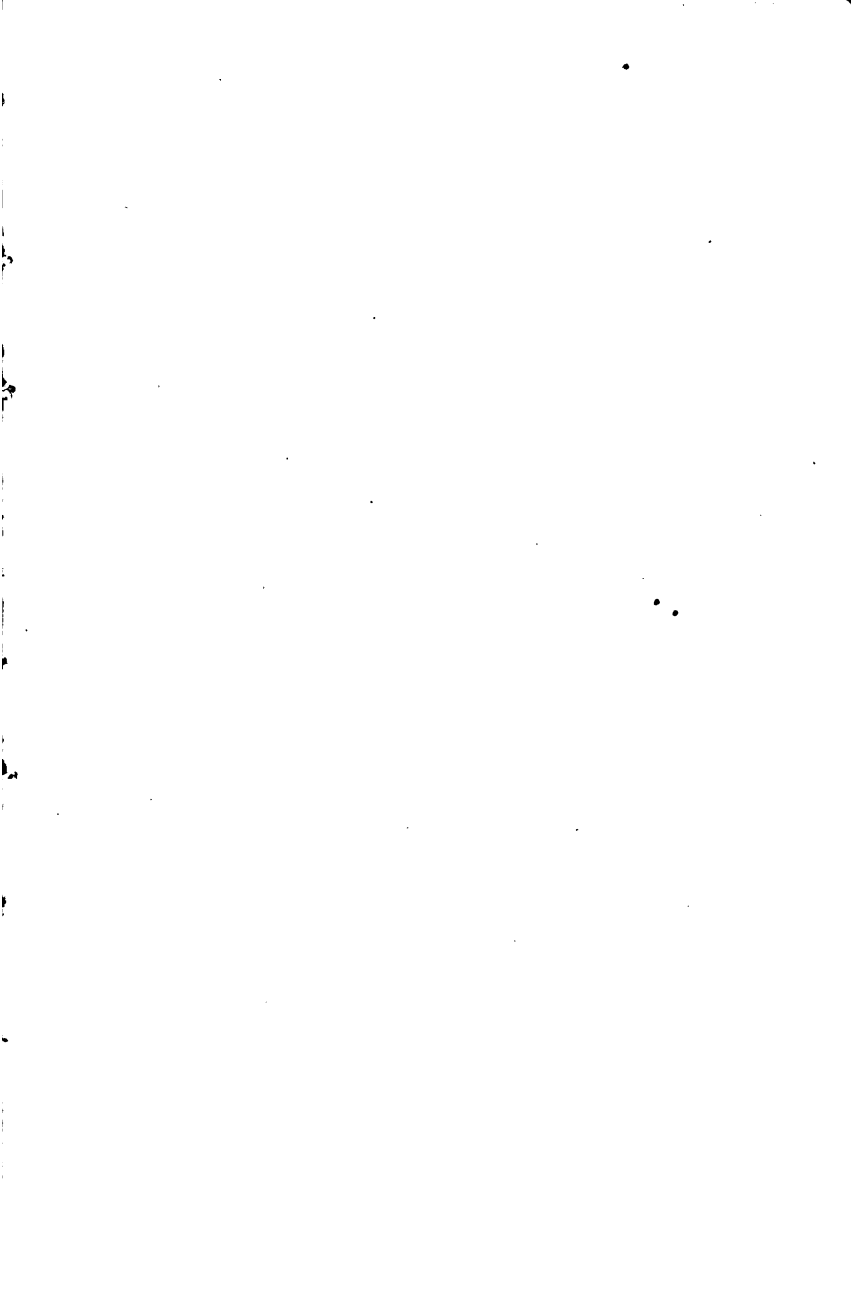
**Annie Barr Clapp and C. G. Bjerstedt.**

Published by Annie Barr Clapp, University of  
Nebraska, Lincoln, Neb. Price: description,  
75 cents; music, \$1.50; both, \$2.25.

Contains, among others, descriptions of:  
Fjalnas Polska                      Weaving Dance

### **33. SWEDISH RECREATIVE EXERCISES FOR SCHOOLS AND PLAYGROUNDS.**

**Grace McMillan.**





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